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PRAXIS GRÆCA.—Part III.

THE
CHIEF RULES
OF
GREEK ACCENTUATION.

BY
THE REV. JOHN DAY COLLIS, M.A.

LATE FELLOW OF WORCESTER COLLEGE, OXFORD;

HONORARY CANON OF WORCESTER;

HEAD MASTER OF THE GRAMMAR SCHOOL OF KING EDWARD THE
SIXTH, BROMSGROVE.

“ Si quis igitur vestrum ad accuratam Græcarum literarum scientiam aspirat, is probabilem sibi accentuum rationem quam maturrimè comparet, in propositoque perstet, scurrarum dicacitate et stultorum derisione immotus.”—PORSON *ad Med.* 1.

THIRD EDITION.

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P R E F A C E

TO

THE THIRD EDITION.

IN the following pages, only the *main* rules are given. Practically, I have found the rules given quite enough for the use of school-boys, who are apt to get confused by too many details. One who has thoroughly mastered this small tract will be able to accent nine out of every ten words he meets with; and a little observation of fact and analogy will soon clear up all seeming exceptions. I have not thought it necessary to notice any dialectic varieties. For further information, the learner must refer to larger Grammars, and more elaborate Treatises on Accentuation, as those of Goëttling or Jelf, in both of which he will find very full lists of all remarkable words, and also at the end of Beatson's Exercises in Greek Prose Composition.

In Kerchever Arnold's larger grammar, the rules are, on the whole, well arranged, and tersely expressed; some of these I have adopted verbatim.

In teaching accentuation,

a) Explain Rules 1 to 12 ; especially 9 and 10.

β) Open any Greek book, and make the pupil describe each word as it comes, as oxytone, paroxytone, &c., giving

PREFACE.

the *general* rules (7—11.) first. 2. Go over the same passage again, making the pupil refer to and repeat each rule. The commonest rules will thus be repeated oftenest, and their relative frequency observed. Examples occur at the end of this Tract. 3. The rules of Enclitics (60—68.) had best be omitted, at first, till the others are known.

γ) Begin at Rule 15, and explain any that have not been referred to already; first those in large print, then those in small.

δ) Accent a piece of unaccented Greek, referring to each rule as it is required.

ε) Let the pupils do the same by themselves, with numerical references to every rule.

ζ) Explain words differing in meaning with the diacritical marks, of which a few are given in Wordsworth's Greek Grammar, page 142; full lists in Jelf, vol. i. pp. 41—45; Goëttling, pp. 105—116.

A set of twenty-four Exercise and Examination Papers has been appended, in which will be found many pieces of unaccented Greek, words differing according to their accents, &c. They are intended to facilitate the practice of accentuation, and to serve as a test of progress in its acquirement.*

In this edition I have reverted to the old nomenclature of the three accents, acute, grave, and circumflex; although many great authorities treat the two former as being substantially one and the same. For all practical purposes they are virtually so; and the language of the rules need not be interfered with, by a perpetual recurrence of the distinctive terms, acute and grave. The pupil has simply

* These may be had separately, or in sets, to serve as examination papers.

PREFACE.

to remember that an oxytone word in the middle of a sentence is written with the latter form of accent. I have also prefixed, by way of introduction, some remarks on the principles of accentuation in general, and exemplified the subsequent rules by adding a larger number of examples than in the previous editions, and by giving a complete elucidation of each word. The text and numbers of the actual rules remain substantially the same as in the second edition.

An Index also has been added.

J. D. C.

Bromsgrove. July, 1856.

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THE
CHIEF RULES
OF
GREEK ACCENTUATION.

♦ ERRATA.

- Page 12. Rule 2., read “as *ιστὰς*.”
39. Rule 51., read “all the rest are oxytone.”
44. line 3., read “*ἔχων ἐν*.”
50. last line but one, read “*τῷ δὲ*.”

word; but this is only the case when some obscurity might be caused by its omission, or when, without it, one word might be mistaken for another. For instance, cases may arise in which it may be necessary to distinguish the substantive *próduce* from the verb *prodúce*, *óbject* from *objéct*; *in'crease* from *incréase*; then an accent must be placed upon the words to indicate the proper pronunciation.

There are many words in English the pronunciation of which is not yet settled, many also in which the

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THE
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INTRODUCTION.

IN English books no accents are marked ; and the reason is, that they are so well known to the majority of readers that it is unnecessary to express them ; it does not mean that the language has no system of accentuation.

Occasionally we see an accent placed over an English word ; but this is only the case when some obscurity might be caused by its omission, or when, without it, one word might be mistaken for another. For instance, cases may arise in which it may be necessary to distinguish the substantive *próduce* from the verb *prodúce*, *óbject* from *objéct* ; *in'crease* from *incréase* ; then an accent must be placed upon the words to indicate the proper pronunciation.

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There are many words in English the pronunciation of which is not yet settled, many also in which the

accent has by custom (penes quem jus et norma loquendi) been altered from what it was known to be forty or fifty years ago. It may still be necessary to write *ob'durate*, in order to prevent the word being called *obdúrate*; *dóctrinal* is a better pronunciation than *doctrínal*; what our grandfathers called *advertisement*, we now invariably call *advértisement*. We have retained a different accent in *advertise*, though many people (in Ireland) call the word *advértise*; what Dr. Johnson said was *indispútable*, as being derived from *dispúte*, we should call *indisputable*. Some persons say *córruptible*, *áceptable*, though the majority still rule that they are to be called *corrúptible*, *accéptable*.

As the tendency of the English language has of late years been to throw the accent farther back from the end of the word, where there is an apparent or real difference of usage in the accentuation, the best rule is to prefer that pronunciation in which the accent is nearest the beginning of the word; for which reason, if you have any doubt about the matter, say *óbdu-rate*, not *obdúrate*.

And though we do not ordinarily write the accents of English words in books intended for the use of our fellow-countrymen, yet, when the language is taught to foreigners, it is necessary to mark the accents of every word, until they learn the right pronunciation by practice. As soon as they can read the language correctly, we leave off writing the accents.

If ever English were to become a dead language, an elaborate system of expressed accents would become a necessity.

In Latin no accents distinguishing the tone-syllable are marked. Occasionally diacritical marks are placed to distinguish the ablative feminine of the first declension from the nominative, as *musâ* from *musă*; and adverbs from similar forms in the other parts of speech, as *quàm*, *than*, from *quam*, *which*; *unà* together with; *unâ*, *one*, ablative; *ună*, *one*, nominative, &c. In modern editions these marks are usually omitted.

The rules of Latin accentuation are very simple; viz. :—

Accentum in seipsum ducit monosyllabon omne.
 Exacuit sedem dissyllabon omne priorem.
 Exacuit seipsam, si sit penultima longa.
 Tertiam ab extremo, si sit penultima curta.

1. All words of one syllable have an accent.
2. In dissyllables, accent the first syllable; as *vîrum*, *déus*, *lóngus*.
3. In words of more than two syllables:—
 - α. If the penultima is long, it is accented; as *terrórem*, *amávi*, *formidolósum*.
 - β. If the penultima is short, the accent is on the antepenultima; as *littôra*, *amábîmus*, *formídînis*, *variétas*.

The only exception to this rule is when an enclitic is added to a dactyl, in which case, a sort of secondary accent must be placed upon the last syllable, the pri-

mary and strongest accent on the first ; as *plúrimă' que*, *ómniă' que*.

As we have lost the proper pronunciation of Greek, we read it with the Latin accent. The Latin rules, then, must be applied regardless of the written accents of the Greek. Thus, though *θεός* is written with an accent on the last syllable, it is pronounced by us with an accent on the first, just like *Deus* ; and though *περισσῶν*, *περιδεῖν*, &c. are circumflexed on the last syllable, we must read them with a stress upon the *ι* of *περι*, precisely as we read the Latin *variétas*, *sociétas*, quite irrespective of the *quantity* of the *i*.

These words, as ordinarily pronounced by Englishmen, will also serve to show how *accent* and *quantity* become confused in modern pronunciation, there being a tendency in modern languages, in English especially, to lengthen any accented vowel. The scanning of English verse, regulated as it is exclusively by accent, not by quantity, will also show how the former has intrenched upon the office of the latter.

When a word has many syllables, a second, and sometimes even a third accent, is required for its proper pronunciation ; and the effect of accenting one syllable is to bring it into prominence, and to throw the next one into the shade ; so that a virtual accent is implied on every alternate syllable of long words ; *e. g.*, in the word *pronúnciátion*, the chief accent is on the *ú*, — another, not so strong, is on the *ún* ; *vóluntarily*, *nécessarily* (words which would have astounded a Greek or

a Roman, having no less than four syllables after the chief accent), absolutely require two secondary accents, one on the antepenultima, and the other on the last syllable. Something of the same sort must have been the case in long Latin or Greek words. It would be impossible to pronounce such words as *formidolosissimis, periculosissimisque Constantinopolitanorum sollicitudinibus exagitati*, without one or more secondary, in addition to the chief accents.

And when Aristophanes invented the following word, describing the various materials of a dish compounded of all sorts of dainties, fish, flesh, and fowl, and consisting of seventy-eight syllables, intended to be pronounced by the actor without drawing breath, λεπαῶδο-τεμαῶχο-σελαῶχο-γαῶλεο-κραῖνιο-λειψᾶνο-δρίμ-ὑποτριμματό-σιλφίο-παῤῥᾶο-μελίτο-καῤῥακεχῦμενο-κιχλ-επίκοσῦφο-φαττο-περιστερ-ἄλεκτροῦον-οπτ-εγκεφαῶλο-κιγκλο-πελειο-λαῖγω-σίραιο-βαῤῥη-τραῖγᾶνο-περύγων, and placed an accent on the penultima, he must have meant secondary accents of some kind or other to be placed on nearly all of the constituent words.

But though we do not read Greek by its own accents, yet a knowledge of them is a necessary part of the education of any one who would be a scholar. They are most important in distinguishing different words; they are constantly a guide to the quantity of terminations and penultimas; they are intimately bound up with the whole structure of the language, and, though we may not be able always to appreciate the difference of pronunciation which they indicate, there

is no doubt that the acute ear of the Greek* was keenly alive to this difference; and we must study their accentuation, which is an essential element in their language, precisely as we study its etymology or its prosody.

I.

NAMES AND POSITIONS OF THE ACCENTS.

1. There are three Accents in Greek, the acute (´) the grave (`), and the circumflex (˘).
2. α. The acute (ὀξεῖα) may be placed on any of the last three syllables; the grave (βαρεῖα) on the last only, as ἰστάς, ἰσάτην, ἴστατον, ἰσάς.
- β. The grave accent is turned into an acute before a colon, full stop, or interrogation, as ταῦτα,

* We should read Euripides, Orestes, 273.

ἐκ κυμάτων γὰρ αὐθις αὖ γαλήν' ὄρω, .

I see a calm, in the same way as γαλήν ὄρω, *I see a weasel*, and yet roars of laughter and hisses greeted the actor Hegelochus, who said the latter by mistake. Our pronunciation makes no distinction between δημός, *fat*, and δῆμος, *a people*; and so we cannot, at first hearing, appreciate the witticism of mistaking ἴστη βόειον δημόν, *he was weighing some beef fat*, for τὸν δῆμον ἡμῶν βούλεται διῶσθαι, *he wishes to create a schism amongst our commons*, Aristophanes, Vesp. 40, 41. The Oxford translation of δημός βόειος, *a commons of beef*, comes nearest to it.

ὥς ἐγὼ οἶμαι, ἱκανά· καὶ ἄλλα πολλά. ἡ οὐχί;
 ἱκανὰ, πολλά, and οὐχί, if in the middle of a sentence, should be written with the grave accent.

For all practical purposes the acute and grave may be considered as the same. In the application of the following rules, it must be remembered that an oxytone word in the *middle* of a sentence, *i. e.*, not before a colon, full stop, or interrogation, must be written with the *grave* accent; before these stops with the acute.

1. α. The circumflex may be placed on the last syllable, or the last syllable but one, and *only on diphthongs and on vowels naturally long, i. e.*, not long merely by position; as, οὐκοῦν, οὗτος, ἡμᾶς, νῆσος, φοβεῖσθαι. In ἰσῑᾱσα, παροῦσα, &c., the penultima, being naturally long, may be circumflexed; in ἰσῑάν-τος, παρόντος, &c., the vowel of the penultima, being naturally short, and only made long by position, cannot be circumflexed.
- β. A circumflex is equivalent to an acute on the *first half of a long syllable*. Every long vowel or diphthong may be resolved into, or supposed to consist of, two short syllables; the circumflex is equivalent to an acute on the former, not the latter of the two constituent short syllables. Thus τειχῶν is equivalent to τειχέων, φιλεῖτε to

φιλέετε; whereas in φιλεόντων the acute is on the second vowel of the two which make the contracted form φιλούντων, and therefore the latter is acuted, not circumflexed. So again σῶμα is equivalent to σόομα, νῆσος to νέσος; not that these latter forms ever existed, nor that a circumflex always implies a contraction, but that two short syllables being in prosody equal to one long one, it may be sometimes convenient to treat the long syllable as practically equivalent to two short ones.

γ. A circumflex cannot be placed upon the penultima, *unless the last syllable be short*. Such a form as φιλεῖτε, therefore, is right, such a form as φιλεῖτων impossible. This will be further exemplified under Rule 10.

4. α. In diphthongs the accent stands upon the second vowel; and at the beginning of words commencing with a vowel, the acute is placed *after* the breathing, the circumflex *above* it; as, ἄπαξ, αὔλειος, ἄν, εὐρος, αἶμα; this position is to be observed with capital letters, as Εὐρος, Αἶμα.

In writing Greek words beginning with a vowel, first mark the breathing, and then place the accent in its proper position.

β With capital letters, the accent and the breathing stand a little to the left of the three improper

diphthongs α, η, ω; thus, ᾗδης, ῥκισται, ᾠκισται: with capital letters, such words are written thus, ᾿Αιδης, ᾿Ηικισται, ᾿Ωικισται, ι being *adscript*, not *subscript*, with capitals.*

- γ. In *diæresis*, the acute or grave stand between, the circumflex above, the points, as αἰδῖος, νῆϊ, κληῖδι.

5. A word is called,

- a. *Oxytone*, when an acute or grave accent is on the last syllable; as, θῆρ, κακὸς, αὐτούς.
- b. *Paroxytone*, when an acute is on the penultima; as, τύπτω, πρεσβυτέρους.
- c. *Proparoxytone*, when an acute is on the antepenultima; as, ἄνθρωπος, ἄνθρωποι.
- d. *Perispōmenōn*, when a circumflex is on the penultima; as, κακῶς, φυγῆς, ζῆν.
- e. *Properispōmenōn*, when a circumflex is on the penultima; as, χρῆμα, τυφθῆναι.
- f. *Barytone*, when the last syllable is unaccented; as, πᾶγμα, πράγματα.

Accents were first marked by the grammarian Aristophanes of Byzantium (about B. C. 200), in order to

* So in German diphthongs, with small letters, the *e* is *super-script*, with capitals, *adscript*; as, Söhne, Aepfel, plural of Sohn, Apfel.

correct faulty pronunciation, and as a guide to foreigners.

[For Praxis on these Rules, see Exercise and Examination Papers, No. I. Questions 1—3.]

II.

GENERAL RULES.

6. All words have one, and only one, accent of their own, except certain monosyllables, which are pronounced as part of the word following, and called *proclitics* (from their leaning forward, προκλίνω, and throwing their accent on the succeeding word), or *atonics* (from their having no accent, τόνος, of their own); and others, which are considered as part of the word preceding, and called *enclitics*, from their leaning on, ἐγκλίνω, the preceding word. Lists of the latter will be given in Rules 60 to 68.

7. α. The *atonics* (ἄτονα) are ten in number; viz., ὁ, ἡ, οἱ, αἱ; ἐν, ἐς, ἐκ; εἰ, ὡς, οὐ. It will be observed that they are all monosyllables, and all begin with a vowel. Four of these are those parts of the definite article which begin with a vowel, ὁ, ἡ, οἱ, αἱ; three are prepositions, ἐν, ἐς or εἰς, ἐκ or ἐξ;

and three are particles, *εἰ*, *ὥς*, when it means *as*, or when used as equivalent to the preposition *πρὸς*, and *οὐ*, *οὐκ*, or *οὐχ*.

β. *ὥς*, with an accent, is equivalent to *οὕτως*, *thus*; without one, it means *as*.

γ. When any of these cease to be monosyllables, or are placed after the word to which they belong, or end a sentence, and so cannot throw forward their accent to any subsequent word, they are acuted; as, *Θεῶν ἔξ. ὄρνιθες ὦς. ἐγὼ μὲν οὐ. οὐκ. οὐχ. ἐνὶ, οὐχί. ὥσει*, compounded of two atonics, takes an acute on the second; and *τοὶ* and *ταὶ* are occasionally used in Homer for the atonic forms *οἱ* and *αἱ*.

8. Monosyllables (not atonic or enclitic) are generally acuted; as, *ὅς, καί, γάρ, πούς, χεῖρ*. A few are circumflexed; as, *νῦν, οὖν, πᾶς, πᾶν, πῦρ, μῶν=μὴ οὖν*.

9. In words of more than one syllable, if the last syllable is naturally long, the penultima is acuted; as, *λόγων, ἀνθρώπους*.

10. If the last syllable is short, the accent goes back three syllables, or as near three syllables from the end as possible; as, *ἄνθρωπος, πλεῖτε*, (= *πλέετε*, Rule 3.) *οὗτος, νῆσος, λόγος, αὐλάξ*.

Accordingly :—

- α. Last long : acute the penultima, λόγου.
 - β. Last short : acute the antepenultima, if there is one, ἄνθρωπος.
 - γ. In dissyllables. Last short, first long : circumflex the penultima, πλεῖτε, νῆσος, οὗτος, ἀλλάξ.
 - δ. Last short, first short : acute the penultimate, λόγος, ἔτι.
 - ε. A circumflex cannot be placed upon the penultima, if the last syllable be long ; as, πλείτων, νήσων, τούτων ; not, πλεῖτων, νῆσων, τοῦτων.
- This will be clearer, if the first syllable in these words be resolved into two short ones,—πλεέτων, νεέσων, τοότων. By Rule 9., if the last syllable is long, the accent goes back only to the penultima, that is, to the *latter* half of the long syllable ; but by Rule 3 β., a circumflex is equivalent to an acute upon the *first* half of a long vowel or diphthong ; accordingly, a circumflex can be placed on the penultima only when the last syllable is short, πλεῖτε=πλέετε ; νῆσος=νέεσος ; οὗτος=οότος.

The proper accentuation of κῆρυξ or κήρυξ, φοῖνιξ or φοίνιξ, διώρυξ or διῶρυξ, σῦριγξ or σύριγξ, &c., is a matter of dispute amongst grammarians. The former are generally preferred.

- 11. The terminations αι and οι are considered *short* in accentuation ; as, τύπτεσθαῖ, ἄνθρωποι, τυφθῆναῖ, οἰκοῖ.

Except in the optative active, as being perhaps a contracted form of *αιε*, *οιε*, and in the adverb *οἴκοι*, which is an old form, equivalent to *οἴκω*.

Hence, *φιλήσαι*, paroxytone, is the optative active ;

φιλησαι, properispomenon, is the infinitive active ;

φίλησαι, proparoxytone, is the imperative middle.

12. α. In *πόλεως*, *πόλεων*, *ἀνώγεων*, *Μενέλεως*, *Ἰλεω*, *ὑπέρπλεως*, and similar Attic forms, the two last syllables count as one ; they retain the accent of the other forms *πόλιος*, *ἀνώγαιον*, *Μενέλαος*, *Ἰλαοι* ; and in Tragedy such words as *πόλεως* are often scanned as an Iamb ; as in Soph. *Œd. Col.* 47. *ἀλλ' οὐδὲ μέντοι τοῦξανιστάναι πόλεως*.

β. In the compounds of *γέλως*, *κέρας* and *ἔρως*, the two last syllables apparently count as one ; at all events, in contravention of Rule 9., they are proparoxytone, although the last syllable is long ; as, *φιλόγελως*, *βούκερως*, *δύσερως*. *εὐκέρως*, as being a contraction for *εὐκέραος*, follows the general rule.

13. In contractions, when neither of the vowels of the uncontracted form is accented, the accent remains on the same syllable ; as, *φίλεε* = *φίλει*, *ἄνθει* = *ἄνθει*, *τριήρεε* = *τριήρη*.

Exceptions : *κάνεον* = *κανοῦν*, and some adjectives in *εος*, signifying the material of which a thing is made ; as, *χρύσεος*, *ἀργύρεος*, *χάλκεος*,

πορφύρεος, which in the contracted form are perispomena throughout; also names of relations in δεός = δοῦς; as, ἀδελφιδεός, ἀδελφιδούς.

<i>Uncontracted.</i>	<i>Singular.</i>	<i>Contracted.</i>
N. χρύσεος, χρυσεᾶ, χρύσειον.		χρῦσοῦς, σῆ, σοῦν.
G. χρυσέου, χρυσείᾱς, χρυσέου.		χρυσοῦ, σῆς, σοῦ.
D. χρυσέῃς, χρυσείᾱ, χρυσέῃα.		χρυσῶ, σῇ, σῇ.
A. χρύσειον, χρυσεῖᾱν, χρύσειον.		χρυσοῦν, σῆν, σοῦν.

Dual.

N. A. V. χρυσέω, χρυσείᾱ, χρυσέω.	χρυσῶ, σα, σῶ.
G. D. χρυσεῖον, χρυσέαιν, χρυσεῖον.	χρυσοῖν, σαῖν, σοῖν.

Plural.

N. V. χρύσειοι, χρύσεαι, χρύσεια.	χρυσοῖ, σαῖ, σα,
G. χρυσέων.	χρυσῶν.
D. χρυσέοις, χρυσέαις, χρυσέοις.	χρυσοῖς, σαῖς, σοῖς.
A. χρυσεῖους, χρυσέας, χρύσεια.	χρυσοῦς, σαῖς, σα.

In the feminine, if ρ precedes, έα is contracted into ᾱ, not ῆ; as, ἀργυρέα, ἀγυρᾱ.

14. If the *former* of two uncontracted vowels is acuted, the contracted form is circumflexed; if the *latter* has the accent, the contracted form is acuted; as, φιλέει = φιλεῖ, φιλέομεν = φιλοῦμεν, φιλέοντων = φιλούντων, ἡχοῖ = ἡχοῖ, βασιλεί = βασιλεῖ, ἀπλόος = ἀπλοῦς.

Except the genitive plural of certain words, συνηθίων = συνήθων, τριηρέων = τριήρων, which are accented in the contracted form, as if they were uncontracted: this is also the case with such words as περίπλους and εὔρους, which are paroxytone throughout, as if un-

contracted, except in the nominative plural *εὔνοϊ*, which is the only part of the word with the last syllable short, and so conforms to the General Rule 10.

Note also the accusative of substantives in *ὦ* ; as, *ἡχόα* = *ἡχώ* ; *αἰδόα*, however, is contracted into *αἰδῶ*, and *ἡώς* makes *ἡῶ* in the accusative. The dual of *πλόω* and *όστίω* make *πλῶ* and *όστώ*.

Words accented according to Rules 9. to 14., are said to be *regularly* accented.

In many of the following Rules, two principles will be often seen at work : first, a propensity to throw back the accent as far as is consistent with Rules 9. and 10. ; and, secondly, to keep the accent on the *same* syllable as was accented in the nominative case, or first person singular.

[For praxis on Rules 1. to 14. see Exercise Paper, No. 1.].

III.

NOUNS.

The problem here is this :—Given the nominative singular, how are the remaining cases to be accented ?

15. *α.* Nouns of the first and second declension (according to Wordsworth's Grammar) keep the accent, *if possible*, on the same syllable as the nominative singular, unless Rule 9. interferes ; as *τράπεζᾱ*, *τράπεζᾱν*, *τράπεζαῖ*. When the last

syllable is long, the words of course must be paroxytone, according to Rule 9.; *τραπέζης*, *τραπέζῃ*, *τραπέζῃς*.

- β. So *ικέτης*, *ικέτου*, &c., according to Rule 9. And the accent remains on the same syllable as the nominative, even when the last vowel is short; as, *ικέται*, *ταμία*, *χωρα*, *στρατιῶτα*, *στρατιῶται*; here the penultima is accented *with an acute, if short; with a circumflex, if long*.

This is also the case in the feminines *παρασάτις*, *ικέτις*, &c., which keep the accent on the same syllable as the masculine, *παρασάτης*, *ικέτης*, &c. *Δέσποτᾶ*, however, the vocative of *δεσπότης*, is proparoxytone, in compliance with another principle: see Rule 19.

- γ. The genitive plural, in these two declensions, as being a contraction of *άων*, is always circumflexed; as, *μουσάων*=*μουσῶν*. (The Ionic form of this genitive is *έων*; as, *πολιητέων*=*πολίτῶν*.) Except the genitive feminine of barytone adjectives in *ος*, and barytone participles, *δικαίων*, *τυπτομένων*, *τούτων* are masculine, feminine, and neuter.

16. Parisyllabic oxytones (that is, oxytones not increasing in the genitive) circumflex the genitives and datives in all the numbers; the rest are oxytone like the nominative singular; as,

Singular.

N.	ὁ θεός	ἡ θεά
G.	τοῦ θεοῦ	τῆς θεᾶς
D.	τῷ θεῷ	τῇ θεᾷ
A.	τὸν θεόν	τὴν θεάν

Dual. τὼ θεῶ

τοῖν θεοῖν

Plural.

οἱ θεοὶ	αἱ θεαὶ
τῶν θεῶν	τῶν θεῶν
τοῖς θεοῖς	ταῖς θεαῖς
τοὺς θεοὺς	τὰς θεὰς
τὰ θεᾶ	
ταῖν θεῶν	

From this table it will be seen that the article ὁ, ἡ, τὸ follows the 16th rule, except in the parts beginning with a vowel, which are atonic, according to Rule 7. The original form of it was doubtless τός, τή, τὸ, of which we see traces in the Homeric τοὶ and ταί.

η may be accented in seven different ways:—

α. with a smooth breathing: 1. ἦ, *or*; 2. ἦ, interrogative particle. 3. ῆ, *he may be*, from ὦ, ῥς, ῖ.

β. with a rough breathing. 4. ἧ, *the*. 5. ῆ, *quæ*. 6. ῖ, *cui*. 7. ῆ, aor. 2. of ἴμι.

Oxytone adjectives, as καλός, καλή, καλόν, καλοῦ, καλῆς, καλοῦ, and the pronoun αὐτός, αὐτή, αὐτό, αὐτοῦ, αὐτῆς, αὐτοῦ, are accented according to this rule.

Exception. The Attic genitives, as λεῶ from λεῶς, are oxytone, not circumflexed. Compare νεῶς = ναός, Rule 18.

17. Imparissyllabic oxytones of more than one syllable accent the increasing vowel *with an acute if short, with a circumflex if long*; unless when Rule 9. interferes.

λαμπάς	χειμῶν	βασιλεὺς
λαμπάδος	χειμῶνος	βασιλέως, -λέος, -λήος
λαμπάδι	χειμῶνι	βασιλεῖ, -λεῖ, -λήι
λαμπάδα	χειμῶνα	βασιλέας, -λεῖς, -λεῦσι
&c.	&c.	&c.

In the genitive plural, as the last syllable is long, the penultima is acuted, in accordance with Rule 9, λαμπάδων, χειμώνων.

In Rule 12. we saw that Attic genitives, such as πόλεως, kept the accent of πόλις, and that the two last syllables counted as one. Accordingly genitives in εως and εων are proparoxytone, when the nominative singular is regular, but paroxytone, when the nominative is oxytone; thus, πόλις and πρέσβυς make πόλεως, πόλεων, πρέσβεως, πρέσβεων, whereas βασιλεὺς and ἱππεὺς make βασιλείως, βασιλείων, ἱππείως, and ἱππέων. *Vice versâ*, from such genitives, it will be easy to see at once whether the nominative is oxytone or regular: πόλεων, for instance, can only come from πόλις: whereas πολέων is an Homeric genitive of πολύς.

18. Imparisyllabic monosyllables accent the last syllable of the genitive and dative *with an acute if short, with a circumflex if long*; the rest regularly, according to Rules 9 and 10; as,

N. μῆν,	μῆνες.	χεῖρ	χεῖρες.
G. μηνὸς,	μηνῶν.	χειρὸς (χερὸς),	χειρῶν.
D. μηνί,	μησὶ.	χειρὶ (χερὶ),	χερσὶ.
A. μῆνα,	μῆνας.	χεῖρα (χέρα),	χεῖρας (χέρας).

Dual.

μῆνε.	χεῖρε.
μηνόϊν.	χειροῖν (not χειροῖν).

[For Praxis, see Exercise Paper, No. II.]

Except ἦρος and ἦρι, from ἦρ; these are apparent, not real, exceptions to Rule 18.; for they are contracted from ξαρ, ἔαρος, ἔαρι, and so are regularly accented according to Rules 10. and 13.;

so also οὖς (= οὔας) makes ὠτοιν and ὠτων, paroxytone, = οὐάτοιν and οὐάτων; παῖς makes παιδός, παιδί, and παισιν, oxytone, and yet makes παίδοιν and παίδων, paroxytone; πᾶς makes παντός and παντί, and yet makes πάντοιν, πάντων, and πᾶσι, regular.

ἡ δᾶς, a torch; ὁ δμῶς, a slave; ὁ ἡ παῖς, a child; ἡ θῶς, a jackal; ἡ φῆς, a blister caused by burning; τὸ φῶς (G. φωτός), light; τὸ οὖς (G. ὠτός), the ear; ὁ ἡ Τρῶς, a Trojan, are paroxytone in the genitive plural and the genitive and dative dual:—

δᾶδων,	δμῶων,	παίδων,	θῶων,
φῆδων,	φῶτων,	ῶτων,	Τρῶων.

παῖς, ναῦς, and πᾶς are here given at length:—

N. παῖς	παῖδες.	N. ναῦς	νηῆς.
G. παιδός	παιδων.	G. νεῶς	νεῶν.
D. παιδί	παισί.	D. νηϊ	ναυσί.
A. παῖδα	παῖδας.	A. ναῦν	ναῦς.

Dual. παῖδε, παίδοιν.	N. caret. G. νεοῖν.
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N. πᾶς	πᾶσα	πᾶν.	πάντες	πᾶσαι	πάντα.
G. παντός	πάσης	παντός.	πάντων	πασῶν	πάντων.
D. παντί	πάσῃ	παντί.	πᾶσι	πάσαις	πᾶσι.
A. πάντα	πᾶσαν	πᾶν.	πάντας	πάσας	πάντα

Dual. πάντε	πάσῃ	πάντε.	πάντοιν	πάσαιν	πάντοιν.
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The genitive plural πασῶν is circumflexed in accordance with Rule 15 γ.

κύων is accented as if it came from κύν, of which form we have traces in the Homeric κύντερος, κύντατος: thus,—

κύων, κυνός, κυνί, κύνα, κύον.	κύνε.
κύνες, κυνῶν, κυσι, κύνας, κύνες.	κυνοῖν.

Many other syncopated words follow this rule; these will be explained under Rule 19.

19. As the accentuation of πατήρ, μήτηρ, θυγάτηρ, ἀνὴρ, and γυνή is very irregular, and as they have nevertheless much in common, they are first given at full length, and the details

are then arranged and classified under certain distinct principles.

πατήρ	μήτηρ	θυγάτηρ	άνήρ	γυνή
πατρός	μητρός	θυγατρός	άνδρός	γυναικός
πατρί	μητρί	θυγατρί	άνδρι	γυναικι
πατέρα	μητέρα	θυγάτερα	άνδρα	γυναικα
πάτερ	μήτερ	θύγατερ	άνερ	γύναι
πατέρε	μητέρε	θυγατέρε	άνδρε	γυναικε
πατέροιν	μητέροιν	θυγατέροιν	άνδροϊν	γυναικοϊν
πατέρες	μητέρες	θυγατέρες	άνδρες	γυναικες
πατέρων	μητέρων	θυγατέρων	άνδρων	γυναικων
πατράσι	μητράσι	θυγατράσι	άνδράσι	γυναιξι
πατέρας.	μητέρας.	θυγατέρας.	άνδρας.	γυναικας.

α. Now, comparing *πατήρ*, *μήτηρ*, and *θυγάτηρ* together, it will be seen that they accent the ε of the increasing case, wherever it occurs, irrespective of the accent of the nominative ; as, *πατέρες*, *μητέρες*, *θυγατέρας*.

β. They accent the syllable *after* the ρ, in all the syncopated cases ; as, *πατρός*, *πατρί*, *πατράσι* ; *μητρός*, *μητρί*, *μητράσι* ; *θυγατρός*, *θυγατρί*, *θυγατράσι*. In this respect, *άνήρ* resembles them,—accenting the syllable after the ρ *with an acute, if short, with a circumflex, if long*,—*άνδρός*, *άνδρι*, *άνδροϊν*, *άνδρων*, *άνδράσι* ; just as if they were derived from a monosyllabic root, and followed Rule 18. From sympathy with these words, *γυνή* likewise accents the last syllable of the genitives and datives *with an acute, if short, with a circumflex, if long* ; *γυναικός*, *γυναικι*, *γυναικοϊν*, *γυναικων*, *γυναιξι*. A similar accentuation occurs in some of the syncopated cases of *γόνυ*, *δόρυ*, and *κύων* ; for instance, we find *γουνός*, *γουνι*, *δουρός*, *δουρι*, and *δορί* ; *κυνός*, *κυνι*, *κυνοϊν*, *κυνων*, *κυσί* ; there are five forms of the dative singular of *δόρυ* ; viz., *δόρατι*, *δούρατι*, *δουρι*, *δορι*, and *δόρει*.

γ. The dative plural is paroxytone, *πατράσι*, *μητράσι*, *θυγατράσι* ; so also, *άνδράσι*.

δ. In the vocative singular, the accent is thrown back as far as possible; as, *πάτερ, μητέρα, Σύγατερ*.

The same change takes place in the vocatives *άνερ, γυναί, δάερ, ἀδελφε, σῶτερ, γάστερ*, from oxytone nominatives. Compare also *δέσποτα*, from *δεσπότης* (see Rule 15.), and *Πόσειδον*, from *Ποσειδών*.

20. *άνηρ, άνδρός, άνδρι, άνδροϊν, άνδρων*, as if from a monosyllabic root (see Rule 18.); the rest paroxytone.

21. *γυνή, γυναικός, γυναικί, γυναικοϊν, γυναικῶν, γυναιξι, γυναί*; the rest properispomenon.

22. Vocatives singular in *ευ* and *οι* are circumflexed; as, *βασιλεῦ, Αἰδωνεῦ, αἰδοῖ*.

23. Neuter nouns are very regular. A few, as, for instance words ending in *εῖον*, are properispomena, as also the word *τροπαῖον*, in old Attic; a few are oxytone; as, *ζυγόν, ὦν*. Trisyllable diminutives in *ιον* are paroxytone; as, *παιδίον, πεδίον, χωρίον*; compare *ὀστέον, πλησίον*, and *άντιον, ἐναντίος, καταντίος*, as if an increasing case from *άντι*, according to Rule 17.

Some diminutives in *διον* from *ίδιον* are apparent exceptions to this last rule, but they are in reality tetrasyllabic; as, *ζώδιον* = *ζωίδιον*; so, *ἄθλιον* = *ἀέθλιον*, *ποίμνιον* = *ποιμένιον*; so also, *δένδριον, ὄρκιον, φρούριον*, are proparoxytone. No rule can be given for these, they must be learned by practice.

IV.

ADJECTIVES.

24. Adjectives follow the rules of substantives, especially Rules 16 and 17. The feminine is treated as an increasing case ; as, ὁξὺς, ὁξεῖα.

Adjectives in *ης* and *ων*, except the compounds of *φρήν*, throw back the accent in the vocative to the antepenultima ; as, ἀληθεῖς, εὐδαιμον, but ταλαῖφρον.

25. The comparative and superlative are *always* regular, whatever the accent of the positive ; so also are all the *ordinal* numerals from 1st to 19th ; as, καλὸς, καλλίων, κάλλιστος ; ἡδὺς, ἡδίων, ἡδιστος ; ἰσχυρὸς, ἰσχυρότερος, ἰσχυρότατος ; πρῶτος, δεύτερος, τρίτος, τέταρτος, &c. All the other ordinals, after 19th, end in *οστὸς*, and are oxytone, according to the next rule.

[For Praxis, see Exercise Paper, No. III.]

26. Adjectives in *μὸς*, *νὸς*, *ρὸς*, *ικὸς*, and *οστὸς* are oxytone, and circumflex the genitives and datives ; the rest like the nominative singular ; as, δεινὸς, -νή, -νὸν, -νοῦ, -νής, -νοῦ, βασιλικὸς, &c.

27. ὀλίγος, ποικίλος, μεγάλοι, μεγάλαι, μεγάλα, and adjectives in ἴλος and ὄλος are paroxytone, although the last syllable is short. So also, Αἰχύλος, Τρωγίλος, αὐτίκα, πολλάκις, τηλίκος, ἡλίκος, ὀπηνίκα, τηνίκα, &c. ; in all which words there is γ, κ, or λ immediately after the middle vowel : παρθένος is similarly accented.

28. εἷς	μία	ἐν	μηδεῖς	μηδεμία	μηδέν
ἐνός	μᾶς	ἐνός	μηδενός	μηδεμᾶς	μηδενός
ἐνὶ	μᾶ	ἐνὶ	μηδενὶ	μηδεμᾶ	μηδενὶ
ἓνα	μίαν	ἓν.	μηδένα	μηδεμίαν	μηδέν.

Just as boys invariably say *bonús, bonά, bonúm* ; *bonί, bonέ, bonί*, making each word in the declension oxytone ; so the feminine of εἷς follows the accent of the masculine and neuter, between which it is placed. εἷς and ἐν are accented according to Rule 18., and μία is treated as if it likewise had been derived from a monosyllabic root, accenting the last syllable of the genitive and dative *with a circumflex, because the vowel is long*, the rest regularly ; οὐδεῖς and μηδεῖς are accented like εἷς, except that the nominative masculine is oxytone, not perispomenon. Demosthenes occasionally uses a plural from οὐδένες, *no people*, which also occurs in Xenophon, *Hellenica*, vi. 4. 4.

δύο, δυοῖν, δυσι ; τρεῖς, τρία, τριῶν, τρισὶ ; ἄμφω, ἀμφοῖν, follow the same usage, and are accented according to Rule 18., viz., on the last syllable of the genitive and dative, *with an acute, if short ; with a circumflex, if long*.

29. The other numerals are regular, except ἑπτὰ, ὀκτώ, ἐννέα, ἑκατόν. μύριοι, μύριαι, μύρια, when regularly accented, has the regular meaning of 10,000 : when irregularly paroxytone, μυριοι, μυρίαί, μυρία, it means an indefinitely large number ; as, μυριοι ἄνθρωποι, *thousands upon thousands of men*.

For the accentuation of πᾶς, πᾶσα, πᾶν, see Rule 18.

[For Praxis on Rules 1 to 29., see Exercise Paper, No. VII.]

V.

PRONOUNS.

30. All the personal pronouns, except *οὗτος* and *ἐκεῖνος*, are oxytone.

31. The personal pronouns are accented as follows:—

N. ἐγὼ	σὺ	—
G. ἐμοῦ, μου	σοῦ	οὔ
D. ἐμοί, μοί	σοί	οἷ
A. ἐμέ, μέ	σέ	έ
N.A. νὼ	σφὼ	—
G.D. νῶν	σφῶν	σφῶν
N. ἡμεῖς	ὕμεῖς	σφεῖς, σφέα
G. ἡμῶν	ὕμῶν	σφῶν
D. ἡμῖν ^a	ὕμῖν ^a	σφίσι
A. ἡμᾶς.	ὕμᾶς.	σφᾶς, σφέα.

In the oblique cases, the following are circumflexed, *ἐμοῦ*, *σοῦ*, *οὔ*, *οἷ*, *νῶν*, *σφῶν*, the entire plural of *ἡμεῖς*, *ὕμεῖς*, and *σφεῖς*, except *σφέα* and *σφίσι*: all the rest are oxytone.

^a Sophocles sometimes uses *ἡμῖν* and *ὕμῖν*, with the last syllable short.

32. α. τίς, when indefinite, is oxytone and enclitic, i. e. its own accent is oxytone (except *τινοῖν* and *τινῶν*), but, except in a very few cases, which will be explained under the head of Enclitics, it always throws its accent on the word before it; and so ordinarily has no accent on itself; for examples see Rules 62 and 65.

β. τίς, interrogative, has an *acute*, not a *grave*, accent on the *ι* throughout the word; as, τίς, τί, τίνος, τίνι, κ. τ. λ.; τί δ' ἔστι; τίνες εἰσί;

The ordinary position of the former is *after*, of the latter *before*, its noun; as, ἄνθρωπός τις, *a certain man*: τίς ἄνθρωπος; *what man*?

γ. As ὅστις presents considerable difficulty, both in its declension and its accentuation, it is here given at full length:—

	Masc.	Fem.	Neut.	All genders
N.	ὅστις	ἥτις	ὅ,τι or ὅ τι	
G.	οὗτινος	ἧστινος	οὗτινος	ὅτου
D.	ὧτινι	ἧτινι	ὧτινι	ὅτῳ
A.	ὄντινα	ἧντινα	ὅ,τι or ὅ τι	
N.A.	ὧτινε	ἧτινε	ὧτινε	
G.D.	οἷντινοιν	αἷντινοιν	οἷντινοιν	
N.	οἷτινες	αἷτινες	ἄτινα or ἄττα	
G.	ῶντινων			ὅτων, rare.
D.	οἷστισι	αἷστισι	οἷστισι	ὅτοις, rare.
A.	οὗστινας	ἄστινας	ἄτινα or ἄττα.	

The long forms ἥστινος, οἷστισι, ᾗτινι, are used but rarely by the Attic writers. The negative compounds of τις, οὐτις, μητις, &c., are declined like the simple τις; as, οὐτινος, οὐτινες, &c. Note also that ἄττα=ἄτινα, but ἄττα=τινά.

The cases of ὁ αὐτός, *idem*, *the same*, which begin with a vowel, usually suffer *crasis*; and the neuter ends in ν in the nominative and accusative; thus:—

N. αὐτός	αὐτή	αὐτόν	αὐτοὶ	αὐταὶ	ταῦτά
G. ταύτου	τῆς αὐτῆς	ταύτου	τῶν αὐτῶν		
D. ταύτῳ	ταύτῃ	ταύτῳ	τοῖς αὐτοῖς	ταῖς αὐταῖς	τοῖς αὐτοῖς
A. τὸν αὐτόν	τὴν αὐτήν	ταυτόν.	τοὺς αὐτοὺς	τὰς αὐτάς	ταῦτά.

Dual.

ταὐτῷ	ταὐτᾷ	ταὐτῷ	τοῖν αὐτοῖν	ταῖν αὐταῖν	τοῖν αὐτοῖν.
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33. α. ἀλλήλων, ἡμέτερος, and ὑμέτερος are regular.

β. The other possessives are oxytone; as, ἐμός, ἐμή, ἐμόν; σός, σή, σόν.

γ. For ὁ, ἡ, τὸ δεῖνα, see Wordsw. Gr. Gr. § 37.

34. The affix δέ draws the accent to the syllable immediately preceding it, and, in declinable words, accents the penultima in the nominative and accusative with an acute, in the genitive and dative with a circumflex; thus, ὁ and τοῖος with δέ become

ὅδε	ἡδε	τόδε	τοιόσδε	τοιᾶδε	τοιόνδε
τοῦδε	τῆσδε	τοῦδε	τοιουδε	τοιᾶσδε	τοιουδε
τῷδε	τῇδε	τῷδε	τοιῷδε	τοιᾷδε	τοιῷδε
τόνδε	τήνδε	τόδε.	τοιόνδε	τοιάνδε	τοιόνδε.
&c.	&c.		&c.	&c.	

The dative plural of the former is τοῖσδε; when ι is inserted, as in Ionic, it is acuted, as τοισίδε; the Homeric form τοῖσδεσσι is anomalous, and follows the accentuation of enclitics. See Rule 63.

So τηλικοίδε, Soph. Antig. 727., τηλικούδε, 727.

Adverbs undergo the same attraction to the syllable before the *δε*; thus, *ἐνθα* becomes *ἐνθάδε*, *ἐνθεν* *ἐνθένδε*, *τηνίκα* *τηνικάδε*. This *δε* must not be confounded with *δε loci*, in such words as *οἰκόνδε*, *οἰκάδε*, *φύγαδε*, &c.

35. The enclitic *γε* is joined to the personal pronouns of the first and second person, to make the person emphatic. The pronoun *ἐγὼ* then draws back its accent in the nominative and dative; thus, *ἐγωγε*, *ἐμοῦγε*, *ἐμοιγε*, *ἐμέγε*. So also *σύγε*; in the other cases of *σύγε*, and with all other pronouns, the *γε* is separate; as, *σοῦ γε*, *σοί γε*, *σέ γε*, *οὐτός γε*, &c.

36. The affixes *δή*, *ἤ*, *οὖν*, *ί*, added to pronouns, draw the accent to the end; as, *ὅστισδὴ*, *ὅτιῃ*, *ὅτινιούν*, *τοδί*. The *ι δεικτικὸν* has the same effect in adverbs; as, *νυνί*, *οὐτωςί*. So also *ούχι*.

VI.

VERBS.

Verbs conform to the general rules, with the following exceptions:—

37. The Attic future in *ῖω* = *ίσω* is circumflexed throughout; as,

S. *νομιῶ*, *νομιεῖς*, *νομιεῖ*,

D. *νομιεῖτον*, *νομιεῖτον*,

P. *νομιοῦμεν*, *νομιεῖτε*, *νομιοῦσι*.

So in the fourth conjugation, where a liquid is the characteristic,

S. ἀγγελῶ, ἀγγελεῖς, ἀγγελεῖ,

D. ἀγγελεῖτον, ἀγγελεῖτον,

P. ἀγγελοῦμεν, ἀγγελεῖτε, ἀγγελοῦσι.

Compare πλεουσῶμαι, πλευσεῖσθαι.

38. The infinitive of

1. The first aorist active,
2. The perfect passive,
3. And all infinitives in ναι,

accent the penultima *with an acute, if short; with a circumflex, if long*; as, νομίσαι, φιλῆσαι; τετύφθαι, πεφιλῆσθαι; τετυπέναι, τυπῆναι, ιστάναι, δοῦναι.

39. The infinitive of the second aorist active is circumflexed; in the middle, paroxytone; as, τυπεῖν, τυπέσθαι.

40. The first and second aorists subjunctive *passive* are circumflexed, and keep the accent on the same syllable as the commencing word; as, τυφθῶ, τυφθῆς, τυφθῇ, τυφθῆτον, τυφθῶμεν, &c. τυπῶ, τυπῆς, τυπῇ, τυπῆτον, τυπῶμεν, &c.

The second aorist imperative middle is also circumflexed; as, τυποῦ, ἰδοῦ; ἰδοῦ, oxytone, is an interjection, *behold!*

Observe *τύπω, τύπης, τύπη, τύπωμεν, &c.*, regularly accented, are active ; when circumflexed as above, they are passive.

41. The following participles are oxytone : —

1. The second aorist active.
2. All those in *ὠς* and *είς*.
3. The present and second aorist of verbs in *μι*.

They accent the increasing case *with an acute, if short, with a circumflex, if long* ; as,

- | | | |
|-------------|--------------|---------------|
| 1. τυπῶν, | τυποῦσα, | τυπὸν, |
| τυπόντος, | τυπούσης, | τυπόντος, |
| τυποῦσι, | τυπούσαις, | τυποῦσι, &c. |
| 2. τετυφῶς, | τετυφῶσα, | τετυφὸς, |
| τετυφότης, | τετυφούσα, | τετυφότης, |
| τετυφῶσι, | τετυφούσαις, | τετυφῶσι, &c. |
| 3. τυπεῖς, | τυπεῖσα, | τυπὲν, |
| τυπέντος, | τυπεΐσης, | τυπέντος, |
| τυπέντε, | τυπεῖσαις, | τυπέντε, &c. |
| 4. ἰστᾶς, | ἰστᾶσα, | ἰστὰν, |
| ἰστάντος, | ἰστάσης, | ἰστάντος, |
| ἰστάντων, | ἰστασῶν, | ἰστάντων, &c. |
| 5. θεῖς, | θεῖσα, | θεῖν, |
| θέντος, | θείσης, | θέντος, |
| θεῖσι, | θείσαις, | θεῖσι, &c. |
| 6. ὦν, | οὔσα, | ὄν, |
| όντος, | ούσης, | όντος, |
| οὔσι, | ούσαις, | οὔσι, &c. |

It will be seen here, —

- α. That Rule 18. does not apply to monosyllabic participles, which are accented according to Rule 17.
- β. That the general Rule 9. often interferes to prevent the penultima being circumflexed, as in τυπείσᾱ, θείσαις.
- γ. That the genitive plural feminine is perisporomenon, according to Rule 15. γ.

[For Praxis, see Exercise Paper, No. IV.]

Note. *ἱσταῶς, ἱσταὸς, ἱσταόρος, &c.*

but, *ἱστῶς, ἱστῶσα, ἱστὸς,*

ἱστῶτος, ἱστώσης, ἱστῶτος,

Just as if uncontracted, according to Rule 17.

From Rules 39, 40, and 41., it will be seen that the second aorist is a sort of oxytone tense, and *accents the syllable next after the root*, viz. :—

τυπεῖν, τυπῶν, τυπέσθαι, τυπῶ, τυποῦ. Compare also, εἰπέ, εὐρέ, ἐλθέ, λαβέ, ἰδέ, in Rule 46 α.

- 42. The perfect participle passive acutes the ε throughout, irrespective of the length of the final vowel ; as, τετυμμένος, μένη, μένον, μένοῖ, μέναῖ, μένᾱ, τετυμμένων of all genders : see Rule 15.

So also all verbals in τέος ; as, γραπτέος, γραπτῆᾱ, γραπτέον, γραπτέαῖ, γραπτέοι, γραπτέαῖ.

- 43. The inflexions of participles follow the rules for adjectives — but remark,

- α. The neuter accents the same syllable as the masculine, *with an acute if short, with a circumflex if long* ; as,

βαδίζων, βαδίζον ; πορεύων, πορεύον ; φιλέων, φιλῶν ;
φιλέουσα, φιλοῦσα ; φιλέον, φιλοῦν.

Compare *χαρίεις, χαρίεσσα, χαρίεν*, where the accent remains upon the same syllable as the masculine, and compounds from *εἶδος* ; as, *ποιῶδης*, neuter *ποιῶδες*.

- β. Rule 18. is not applicable to monosyllabic participles which follow Rule 17.

- 44 α. In verbs in *μι*, the subjunctive is circumflexed, being a contracted form ; as, *ιστῶ = ιστάω*, *δῶ = δόω*, according to Rule 14. This is also the case with *εἶδῶ, εἶδῃτε*, &c., from *οἶδα*.
- β. So also the contracted forms of the optative,—*οἶμεν, εἶμεν, αἶμεν*, as equivalent to *οῖημεν, εἰημεν, αἰημεν*.
- γ. The subjunctive *δεικνύω, δεικνύης, δεικνύῃ*, &c., is formed from *δεικνύω*, not from *δείκνυμι*.
- δ. The middle forms in *ῶμαι* are properispomena ; as, *ιστῶμαι, τιθῶμαι, διδῶμαι*.
- ε. The Attic, however, forms the subjunctive and optative of *τίθαι, ἵμαι*, and *δίδομαι*, exactly as if from verbs in *ομαι*, the accents being thrown back ; as, *τίθωμαι* (not *τιθῶμαι*), *τίθειτο, πρόσθεται*, &c.
- . The accent remains upon the same syllable as the first form in the tense, provided Rule 9. does not interfere ; as, *τιθεῖτο, τιθεῖτο, τίθου, τιθέσσω*.

Compare the accent of *κεκτῆμην, κεκτῆς, κεκτῆτο, κεκτῶμαι; βέβλημαι, βεβλῶμαι; μέμνημαι, μεμνῶμαι, μεμνήμην, μεμνής, μεμνήτο, μεμνήμην, μεμνής, μεμνήτο, μεμνήμην, μεμνής, μεμνήτο, μεμνήμην.*

46 a. The second aorist imperatives *εἰπέ, εὐρέ, ἔλθε*, and (in Attic) *λαβέ* and *ιδέ* are oxytone.

β. In their compound forms the accent is drawn back; as, *ἔξελθε, πρόσσειπε, σύλλαβε*. A similar drawing back of the accent occurs in the compounds of many other words, as, for instance, adjectives in *ος* with *α* privative; thus, *ὀδός* makes *σύνοδος, ἀφοδος, ἐξοδος*; *σοφός* makes *ἄσοφος*; so also *ἰκών*, though oxytone, makes *ἄικων* in Homer, contracted in *ἄκων* (paroxytone, and with a smooth breathing) in Attic. So again, from *πᾶς* come *ἅπας, σύμπας*; from *λαθοῦ* come *ἐπιλάθου, ψευδάδελφος, ἐτερόφθαλμος*, from the oxytones *ἀδελφός* and *ὀφθαλμός*.

γ. *εἰμί* and *φημί* (see Rule 60.) are oxytone, and (where possible) enclitic in the present indicative, except in the second person singular *εἶ*, which is circumflexed, and *φῆς*, which is oxytone, with *ι* subscript.

[For Praxis on Rules 1 to 46., see Exercise Paper, No. VIII.]

VII.

ADVERBS.

47. Adverbs derived from oxytone adjectives are circumflexed; as, *καλός, καλῶς; ἀληθής, ἀληθῶς* (in Herodotus *ἀληθείως*).

48. Adverbs in δὸν, ἡδὸν, υδὸν, ἰ or εἰ, τὶ or τεῖ, αστὶ, ιστὶ, and ωστὶ are oxytone ; as, ἀναφανδὸν, ἀγγελῆδὸν, βοτρυδὸν, αὐτοχειρὶ, πανδημεῖ, ἀδακρυτὶ, ἀκηρυκτεῖ, ὄνεμαστὶ, Ἑλληνιστὶ, νεωστὶ.
49. Adverbs in ξ are oxytone ; as, λάξ, ὁδὰξ, ἐναλλάξ ; except ἄπαξ and περίξ.
50. All adverbs in ἀκίς are paroxytone ; as, πολλάκις, πεντάκις, ἐπτάκις, μυριάκις.

VIII.

PREPOSITIONS.

51. Three prepositions are atonic, ἐν, ἐς, ἐκ, with the forms εἰς and ἐξ ; also ὡς, when equivalent to πρὸς ; all the rest are paroxytone.
52. Prepositions, when placed *after* their case, if atonic, take an accent ; if dissyllabic, they throw back the accent to the first syllable : this is called ἀναστροφή of the accent ; as, ἐκ θεῶν, θεῶν ἐξ ; περὶ θεῶν, θεῶν περί.

The reason of this seems to be that the accent may be as near to the substantive as possible.

A similar anastrophe takes place when ἄπο is used for ἄποθεν ; as, ἄπο θαλάσσης, *distant from the sea* ; and in μέτα, ἔπι, ἔνι, πάρα, περί and ὑπο, when used for the indicative present of εἰμι, *to be*, compounded with these prepositions ; as, ἐγὼ πάρα = πάρεμι, περί = περῖεστι.

No anastrophe takes place in ἀνά and διὰ, in order to distinguish them (it is said) from ἀνα, the vocative of ἀναξ, and ἀνα=ἀνάστηθι, and Δία, the accusative of Ζεύς. The same is the case with ἄμφι and ἀντι, which never have any other accent, and with oxytone adverbs used as prepositions ; as, χωρίς, ἐκτός.

IX.

COMPOUNDS.

53. Compounds generally take the diacritical or distinguishing marks, such as accent, subscript, breathing, of the second word. This is a rule of very extensive application, as will be seen by the following examples:—

ἐάν=εἰ + ἄν

καγὼ=καὶ + ἐγὼ

οὐδὲ=οὐ + δέ

μηδὲ=μή + δέ

οὐκέτι=οὐ + ἔτι

οὐτάν=οὔτοι + ἄν

καῖτα=καὶ + εἶτα

οὔτε=οὐ + τε, enclitic.

μήτε=μή + τε, enclitic.

μηκέτι=μή + ἔτι

εἰκοσινὲξ = εἴκοσι + ἐξ

θῆμέρα = τῆ + ἡμέρα

θᾶτερα = τὰ + ἕτερα

θάτέρου = τοῦ + ἐτέρου

ὅτι = *that*, a conjunction.

καί = καὶ + εἰ

ἐγῶδα = ἐγὼ + οἶδα

ᾠνθρωπε = ᾠ + ἄνθρωπε

θοῦδατος = τοῦ + ὕδατος

οὐκοῦν = *therefore*.

δεκαπέντε = δέκα + πέντε

δοιμάτιον = τὸ + ἰμάτιον

ἄτερος = ὁ + ἕτερος

θάτερῳ = τῷ + ἐτέρῳ

ὅ,τι or ὅ τι = *what*, from

ὅστις

κῆλθον = καὶ + ἦλθον

ἐγῶμαι = ἐγὼ + οἶμαι

χῶπως = καὶ + ὅπως

τᾷτιον = τὸ + αἷτιον

οὐκουν = *therefore not*, and
nonne ?

On these we may remark :—

α. that the *ι* subscript is used only when the *ι* belongs to the second of the coalescing syllables ; as,
καῖτα = καὶ + εἶτα, καῖπειτα = καὶ + ἔπειτα.

β. π, κ, τ of the first word are modified before an aspirate in the second, and become φ, χ, θ ; as,
θᾶτερα = τὰ ἕτερα, χαῖτερος = καὶ ἕτερος, φροῦδος derived from πρὸ ὁδοῦ.

γ. When a proper name is the second word in a crasis, the capital letter is dropped ; as, ὠυρίπιδη = ὦ Εὐρίπιδη, κεὐφορίδης = καὶ Εὐφορίδης.

δ. The long vowel sound formed by crasis takes the circumflex in such words as τοῦπος = τὸ ἔπος, τᾶλλα = τὰ ἅλλα, τοῦργον = τὸ ἔργον, θῶπλα = τὰ ὅπλα, χῶσα = καὶ ὅσα, χῶστις = καὶ ὅστις, οὐτᾶρα = οὗτοι ἄρα. Some editors write these words

paroxytone; as, τοῦπος, τᾶλλα, &c. ; the circumflexed form, however, is to be preferred.

ε. In the Tragedians, the article only coalesces with a vowel short by nature; as, τοῦμοῦ, τῶμῳ; the augment often vanishes after a long vowel, in which case its proper diacritical marks are left; as, ἐγὼ τέκον Πάριν, for ἔτεκον. The coronis (that is, the mark of the smooth breathing) is left in such words as προῦργου for πρὸ ἔργου, προῦδωκε for προέδωκε.

ζ. In the Dramatists, οι is never elided, except in οἱμοι (=οἱ + μοι enclitic), and μέντοι (in μεντᾶν = μέντοι ἄν = μέν + τοι, enclitic + ἄν). Wherever therefore σ' or μ' is found before an initial vowel, which the metre would not allow to be lengthened by crasis with οι, it is to be taken for σὲ or μὲ, not for σοὶ or μοί.

η. οὐκοῦν, *therefore*, and οὐκουν, *therefore not*, accent the emphatic part of the compound.

θ. In μηκέτι, the κ is inserted to stop the hiatus of the two vowels, and to make it rhyme to οὐκέτι; just as *sicubi*, *necunde*, and *necubi* in Latin have *c* inserted, *hiatûs causâ*, from *si ubi*, *ne unde*, and *ne ubi*.

[For Praxis, see Exercise Papers, No. V.]

54. Compounds of τίκτω, κτείνω, and τρέφω, if active in signification, are paroxytone; if passive, regular; πρωτοτόκος,

bearing a first child; πρωτότοκος, *first-born*; μητροκτόνος, *Orestes*; μητρόκτονοι, *Medea's children*.

55. Compounds in *ος* with a short penultima, when consisting of a *substantive*, and a verb with an *active* meaning, are paroxytone; as, ἀθλοφόρος; otherwise they are regular, as διάφορος.
56. Compounds of ἡγέομαι, ποιέω, ἀμείβω, and ἔργον, from a *substantive*, are oxytone; as, λοχαγός, ἀγαλματοποιός, ἀργυραιοβδός, ξυλουργός; otherwise regular; as, κακόεργος, κακοῦργος (Rule 14.).
57. In verbs compounded with a preposition, the accent is never nearer to the beginning of the word than the augment; as, παρῆν, παρῆλθον, παρέσχον, παρείχον προσείπον. For πρόσ-ειπε, see Rule, 46 β.
58. Monosyllabic imperatives are paroxytone in composition; as, ἀπόδος, ἐπίσχες.

X.

ELISION.

59. Oxytones indeclinable, or monosyllabic or enclitic, lose their accents when elided; as, παρ' ἐμοῦ (never παρά μου), ἀλλ' ἄγε, ἢ δ' ὅς, ὥσπερ τιν' ἔχοντες ἐλπίδα, ὅπως ποθ' ὑπείλλημαι, Dem. de

Cor. 269. ; if declinable, they acute the penultima, as—

ἡ πολλὰ μοχθεῖν, πόλλ' ἔχων δώμασιν,
Eurip. Phœn. 562.

Jelf states the rule thus, "If the elided syllable has an accent, it is thrown back as an acute on the preceding syllable, except when the elided word is a preposition, or ἀλλὰ, οὐδέ, μηδέ, ἰδέ, ἦδέ, or either of the enclitics τινὰ or ποτὶ, in which case the accent is altogether lost." Rule 59. is shorter, but it will not account for ἔπτ' ἦσαν = ἐπταὶ ἦσαν.

[For Praxis on Rules 1 to 59., see Exercise Paper, No. IX.]

XI.

ENCLITICS.

Although Enclitics usually throw their accent on the word before them, and so have none placed upon themselves, still it is necessary to know what the natural and proper accent of each of them is, as cases occasionally arise in which they are obliged to retain their own accent.

The following is a complete list of the enclitics:—

60. *a.* The present indicative of εἶμι, *to be*, and of φημι, *to say*, except the second person singular

of each, viz., εἶ, circumflexed, and φῆς, oxytone with *ι* subscript. The enclitic forms of these two oxytone verbs are as follows :—

εἰμι, ἐστὶ, ἐστὸν, ἐσμεν, ἐστὲ, εἰσί.
 φημι, φησὶ, φατὸν, φάμεν, φατὲ, φασί.

From these must be distinguished εἶμι, *I will go*, ἔστον and ἔστε the imperative of εἰμι, *to be*, and εἰσι, *he will go*.

In compounds the accent goes back, regularly, to the preposition ; as, ἐξεσσι, μέτεσσι, πάρεσμεν. The future ἔσται, being a contracted form of ἔσεται, retains the accent on the penultima in compounds ; as, παρέσται.

b. The following forms of the three personal pronouns :—

μοῦ, μοι, μέ	σφῶν, σφίσι
σοῦ, σοι, σέ	and the Ionic forms
οὔ, οἷ, ἔ	σφῶε, σφέων, σφέας.
σφῆ, μιν, νιν	σφιν is used as an enclitic
	also in Plato.

The longer forms ἐμοῦ, ἐμοι and ἐμέ are never enclitic.

c. The indefinite τῖς, τί, τινός, τινί, τινά, τινέ, τινούιν, τινές, τινῶν, τισί, τινάς, together with the shortened forms του and τῷ (Ionic τεο, τεῷ), but not ἄττα instead of τινά.

d. The indefinite adverbs, derived from the root πός, viz. πώς, πῶ, πῆ, πού, ποθί, ποθέν, ποί, ποτέ.

e. The corresponding *interrogatives* are always ac-

cented, the monosyllables with a circumflex—viz., πῶς, πῆ, ποῦ, ποῖ; the dissyllables with an acute on the penultima; as, πόθι, πόθεν, πότε;

Compare the interrogative forms of τίς, which are accented in precisely the same way—the monosyllabic forms with a circumflex, the others with an acute on the penultima; τίς, τί, τίνος, τίνων: see Rule 32.

- f. The particles τὲ, τοί, γέ, νὺν, πέρ, and the inseparable δέ, whether local, with an additional accent if necessary, as, ἔρεβόσδε, οἰκόνδε, οὐρανόνδε, Πυθῶδε, Ἐλευσινάδε, Μέγαράδε, Ἀθήναζε = Ἀθήνασδε, Πλαταιᾶζε, χαμᾶζε, δόμονδε, οἴκαδε, φύγαδε*; or added to pronouns, and adverbs, as, τοσόσδε, ἐνθάδε: see Rule 34.

So also the poetic κὲ or κέν, νὺ, ῥά, θήν.

61. Although ordinarily ἔστιν is both oxytone and enclitic, yet there are several instances in which it is accented on the penultima.

ἔστιν is paroxytone,

- α. At the beginning of a clause, as, ἔστιν οὕτως, and in the phrase ἔστιν οἶ, ἔστιν αἶ, ἔστιν ᾧ, ἔστιν ὅτε, κ. τ. λ.; or when emphatic, θεὸς ἔστι, there is a God.

* These are derived apparently from obsolete roots, οἶξ and φύξ = οἶκος and φυγή.

- β. When governing an infinitive, in which case it is commonly said to be equivalent to ἔξεστιν; as, ἔστιν ἰδεῖν, *est videre*.

γ. After the following particles:—

ἀλλ', εἰ, οὐκ,
μὴ, ὥς, καί,
μὲν, ὅτι, ποῦ and τοῦτ';

as, εἰ ἔστιν, οὐκ ἔστιν, τοῦτ' ἔστιν, or, in one word, τουτέστιν, when equivalent to *that is to say* (otherwise it follows Rule 60 α.; as, εἰ δ' οὕτω τοῦτ' ἐστίν, *but if this be so*, Iliad. α. 564.).

In some editions μέν ἐστιν is printed as an enclitic.

δ. In the question τί δ' ἔστι;

62. α. In connected discourse, enclitics lose their accent, and form virtually one word with the preceding; the grave accent of the former word, if there be one, being turned into the acute; as, οὗ φημι, ἐν σοι, λόγος τις, φιλεῖ τινας, θήρ τις.

In some cases they actually form one word; as, ὥσπερ, οὐδὲ, ὅστις, ὥστε, ἤτοι, οἴμοι, μήποτε: ὥσει is made up of two atonics.

- β. If the accent of the first word be *more* than three places back from the end of the enclitic, a second accent is required; as, ἀνθρωπός τις, σῶμά τι (=σόομά τι).

In such collocations as φίλος ἐστίν, ἀνθρώπων

τινῶν, &c., the second accent ought to fall on the last syllable of the preceding word ; but as two syllables in succession cannot be accented, ἐστίν, τινῶν, &c., retain their own accent.

[For Praxis, see Exercise Papers, Nos. VI. and X.]

γ. Exception to β. : after perispomena ending in the double letters, ξ, or ψ, monosyllabic enclitics *lose*, and dissyllabic *retain*, their accent ; as, κῆρυξ τις, κῆρυξ ἐστίν.

63. In enclitics, the length of the final syllable is disregarded ; hence such forms as ὦντινων, ἤκουσά τινων.

64. If several enclitics follow one another, each throws its accent on the preceding, so that the last of the series only is unaccented ; as, εἰ τις γέ τί μοί φησί ποτε.

For a different principle of accenting consecutive enclitics, see Jelf's Greek Grammar.

He treats two or more enclitics in succession as forming one word with the last accentuated word ; thus, καλός γε τις, καλοί γε εἰσι, καλοί γε τινές εἰσι, φιλεῖ ποτέ τις, φίλοι τινές μοι εἰσιν, ἀνθρωπός τις μοι ποτέ φησιν, εἰ τις γέ μοι φησί ποτε.

Most printed editions of classical authors follow the former system, Rule 64.

65. At the beginning of a sentence, the enclitics retain their accent, just as proclitics do at the end of one, and each for a similar reason ; viz., the former have no preceding, the latter no succeeding, word to lean on ; as, Φημί ἐγὼ τοῦτο. τινὲς λέγουσιν. εἰσι θεοί. σοὶ μὲν γὰρ ἐπόμεθα.

66. The enclitic forms of φημί retain their accent, if separated from the preceding word by a stop ; as, ἐστὶν ἀνὴρ ἀγαθός, φημί. πῶς οὖν, φησὶν, εὖ ἔχει ;

67. The enclitic pronouns σοῦ, σοί, σέ, οἶ, and σφίσι retain their accent,

- a. When an accented preposition precedes ; as, *παρὰ σοῦ, μετὰ σέ, πρὸς σοί, παρὰ σφίσιν, ἔνεκα σοῦ.*

The longer forms of the oblique cases of *ἐγώ* are used with prepositions ; as, *παρ' ἐμοῦ, πρὸς ἐμοί, &c.*, not *παρά μου, πρὸς μοι*. *πρὸς με*, however, is used both in the classics and in the New Testament, and *περί μου* in prose and comedy.

We have something like this variation of the accent with pronouns after prepositions in English. Compare, for instance, the different ways in which persons read the following :—

- a. *Have mércy upon me,*
Have mercy upón me,
Have mercy upon mé.
 - b. *Hearken únto me,*
Hearken untó me,
Hearken unto mé.
 - c. *Trespáss agáinst us,*
Trespáss agáinst ús.
 - d. *When we cáll upon thee,*
When we call upón thee,
When we call upon theé.
- β. After copulative or disjunctive conjunctions, *ἐμὲ καὶ σέ, ἢ ἐμὲ ἢ σέ* ; and generally when the pronoun is emphatic, *e. g.* in antithesis.
- γ. *οὗ, οἷ, ἔ,* are accented only when they are used as *reflexive* pronouns.

68. There is no inclination when the last vowel of the word, on which the enclitic rests, disappears by elision ; *e. g.*, *καλὸς ὃ ἐστίν* = *καλὸς δὲ ἐστίν, πρᾶγμ' ἐστίν* = *πρᾶγμά ἐστίν.*

Such a phrase as *νῦν ὃ' ἔστ' ἐκεῖνο*, written at full length, would be

νῦν δὲ ἐστίν ἐκεῖνο :

when the *ε ο'* δὲ disappears by elision, it becomes

νῦν ὃ' ἐστίν ἐκεῖνο .

when the last syllable of *ἔστι* also is elided, then, according to Rule 59., an acute is thrown on the penultima, and it becomes

νῦν δ' ἔστ' ἐκεῖνο.

[For Praxis on Rules 1. to 66. see Exercise Paper No. XI.]

END OF THE RULES.

EXAMPLES.

I.

Thuc. ii. 1, 2

^{10, 11.} ἄρχεται ^{8.} δὲ ^{7.} ὁ ^{10.} πόλεμος ^{9.} ἐνθένδε ^{9.} ἤδη ^{8.} Ἀθηναίων ^{9.} καὶ ^{8.} Πελο-
^{8.} πονησίων ^{9.} καὶ ^{9.} τῶν ^{7.} ἐκατέροις ^{7.} ξυμμάχων, ^{7.} ἐν ^{7.} ᾧ ^{7.} οὔτε
^{10.} ἐπεμίσγυντο ^{10.} ἔτι ^{9.} ἀκηρυκτὶ ^{9.} παρ' ^{9.} ἀλλήλοις, ^{9.} καταστάντες
^{6.} τε ^{9.} ξυνεχῶς ^{10, 11.} ἐπολέμουν · ^{8.} γέγραπται ^{7.} δὲ ^{10.} ἐξῆς ^{8.} ὥς ^{10.} ἕκαστα
^{10.} ἐγίγνετο ^{10.} κατὰ ^{8.} θέρος ^{10.} καὶ ^{8.} χειμῶνα. ^{10.} τέσσαρα ^{8.} μὲν
^{8.} γὰρ ^{8.} καὶ ^{10.} δέκα ^{9.} ἔτη ^{10.} ἐνέμειναν ^{7.} αἱ ^{9.} τριακοντούταις ^{9.} σπονδαί,
^{10.} αἱ ^{9.} ἐγένοντο ^{10.} μετ' ^{10.} Εὐβοίας ^{8.} ἄλωσιν. ^{9.} τῷ ^{8.} δὲ ^{9.} πέμπτῳ ^{8.} καὶ
^{9.} δεκάτῳ ^{9.} ἔτει, ^{7.} ἐπὶ ^{9.} Χρυσίδος ^{10.} ἐν ^{10.} Ἀργεὶ ^{10.} τότε ^{10.} πεντήκοντα

^{10.} ^{9.} ^{9.} ^{8.} ^{9.} ^{9.} ^{7.}
 δυοῖν δέοντα ἔτη ἱερωμένης, καὶ Αἰνησίου ἐφόρου ἐν
^{9.} ^{8.} ^{9.} ^{10.} ^{10.} ^{10.} ^{10.} ^{9.}
 Σπάρτῃ καὶ Πυθοδώρου ἔτι δύο μῆνας ἄρχοντος Ἀθη-
^{7.} ^{9.} ^{9.} ^{9.} ^{8.} ^{10.}
 ναίοις μετὰ τὴν ἐν Ποτιδαίᾳ μάχην μηνὶ ἕκτῳ καὶ ἅμα
^{9.} ^{9.} ^{7.} ^{10.}
 ἡρί ἄρχομένων Θηβαίων ἄνδρες ἐσῆλθον ἐς Πλάταιαν τῆς
^{9.} ^{10.} ^{9.}
 Βοιωτίας, οὗσαν Ἀθηναίων ξυμμαχίδα.

1st time, name *all* the words, oxytone, paroxytone, &c.

2nd time, name the words, and repeat the rules marked, however often they occur.

3rd time, τῶν, ᾧ 16. παρ' 51. 59. κατὰ 51. χερσὶν 16.
 17. σπονδαὶ 16. αἱ 16. μετ' 51. 59. τῷ 16. ἐπὶ 51.
 Χρυσίδος 17. μῆνας 18. μετὰ 51. τὴν 16. μηνὶ 18.
 ἡρί 18. exc. τῆς 16. ξυμμαχίδα 17.

4th time, οὔτε 53. ἀκηρυκτὶ 48. καταστάντες 41 α.
 τε 62 α. ξυνεχῶς 47. δυοῖν 28. ἄνδρες 20. ἐσῆλθον 57.
 ἐνθένδε 34. ἐξῆς, therefore, is the only word that must be
 learned from the Dictionary.

II.

Acts, xxviii. 1—3.

^{8.} ^{41. 17.} ^{10.} ^{10.} ^{10.} ^{9.} ^{7.} ^{10.}
 1. καὶ διασωθέντες, τότε ἐπεγνώσαν ὅτι Μελιτη ἡ νησος
^{11. 14.} ^{7. 8.} ^{10, 11.} ^{57.} ^{7.} ^{16.} ^{41, 17.}
 καλεῖται. 2. οἱ δὲ βαρβαροὶ παρείχον οὐ τὴν τυχου-

^{9.}σαν ^{31.}φιλανθρωπιαν ^{10.}ἡμιν · ^{8.}αναψαντες ^{16.}γαρ ^{10.}πυραν, ^{41.}προσ-
^{10.}ελαβοντο ^{29.}παντας ^{31.}ἡμας, ^{51.}δια ^{16.}τον ^{16.}υετον ^{16.}τον ^{41.}εφεστωτα,
^{8.}και ^{51.}δια ^{16.}το ^{10.}ψυχος. ^{10.}3. ^{8.}συστρεψαντος ^{16.}δε ^{9.}του ^{9.}Παυλου
^{9.}φρυγανων ^{10.}πληθος, ^{8.}και ^{41. 17.}επιθεντος ^{51.}επι ^{16.}την ^{16.}πυραν, ^{10.}εχιδνα
^{7.}εκ ^{16.}της ^{16.}πυρα ^{41. 17.}εξελθουσα ^{57.}καθηψε ^{16.}της ^{18.}χειρος ^{30. 16.}αυτου.

III.

Euripides, Hecuba, 1—9.

Ἦκω, νεκρῶν κευθμῶνα καὶ σκότου πύλας
 λιπὼν, ἴν' Ἀϊδης χαρὶς ᾤκισται θεῶν,
 Πολύδωρος, Ἑκάβης παῖς γεγὼς τῆς Κισσέως,
 Πριάμου τε πατρός · ὅς μ', ἐπεὶ Φρυγῶν πόλιν
 κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῶ,
 δείσας ὑπεξέπεμψε Τρωϊκῆς χθονὸς
 Πολυμήστορος πρὸς δῶμα, Θρηκίου ξένου,
 ὃς τὴν ἀρίστην Χερσονησίαν πλάκα
 σπείρει, Φίλιππον λαὸν εὐθύνων δορί.

Mark the numbers of the rules on the above.

IV.

Accent the following, giving references to the rules for any words not regularly accented : —

Αλλα γαρ, ω ανδρες Αθηναιοι, ὡς μεν εγω ουκ αδικω
 κατα την Μελητου γραφην, ου πολλης μοι δοκει ειναι

απολογίας, ἀλλ' ἱκανὰ καὶ ταῦτα· ὃ δὲ καὶ ἐν τοῖς
ἐμπροσθεν εἶπεν, ὅτι πολλὴ μοι ἀπεχθελῆ γέγονε καὶ
πρὸς πολλοὺς, εὐ ἴστε ὅτι ἀληθὲς ἐστὶ. καὶ τοῦτ'
ἐστὶν ὃ ἐμὲ αἶρησει, εἴηπερ αἶρῃ, οὐ Μελήτορ, οὐδὲ
Ἀνυτορ, ἀλλ' ἡ τῶν πολλῶν διαβολὴ τε καὶ φόβος.
ἂ δὴ πολλοὺς καὶ ἀλλοὺς καὶ ἀγαθοὺς ἀνδράς ἤρηνεν,
οἶμαι δὲ καὶ αἶρησιν· οὐδὲν δὲ δεινόν, μὴ ἐν ἐμοὶ στή.

V.

Accent and mark the rules on the following:—

κακῶς πεπρακται πανταχῇ· τίς ἀντερεῖ;
ἀλλ' οὐτὶ ταυτὴ ταῦτα, μὴ δοκεῖτε πῶ·
ἐτ' εἰς ἀγωνεὺς τοῖς νεωστὶ νυμφίοις,
καὶ τοῖσι κηδεύουσιν οὐ σμικροὶ ποιοί.
δοκεῖς γὰρ ἂν με τόνδε θάπτειν ποτ' ἂν,
εἰ μὴ τί κερδαινουσάν ἡ τεχνωμένην;
οὐδ' ἂν προσεῖπον, οὐδ' ἂν ἠψάμην χερσίν.

VI.

As the diphthongs in Ionic and Epic are constantly resolved, the reason of many of the circumflexes in the contracted Attic forms will be seen.

Write the following into Attic:—

Οἱ δὲ Βαβυλώνιοι ὀρέοντες ἄνδρα τῶν ἐν Πέρσῃσι δοκι-
μώτατον ῥινόσ τε καὶ ὤτων ἐστερημένον μᾶστιξί τε καὶ
αἵματι ἀναπεφυρμένον, πάγχυ ἐλπίσαντες λέγειν μιν

ἀληθέα καὶ σφι ἦκειν σύμμαχον, ἐπιτραπέσθαι ἐτοῖμοι
ἔσαν τῶν ἐδέετο σφένων · ἐδέετο δὲ στρατιῆς. ὁ δὲ
ἐπεὶ τε αὐτῶν τοῦτο παρέλαβε, ἐποίεε τὰ περ τῶ
Δαρείῳ συνεθήκατο.

Accent the following, placing the Attic forms in brackets after the Ionic : —

ω βασιλευ, ειπον μεν και προτερον τοι οτι επει με Ζευς
εδωκε τοι, το αν ορω σφαλμα εον οικω τῷ σῷ, κατα
δυναμιναποτρεψειν· τα δε μοι παθηματα εοντα αχαριτα
μαθηματα γεγονεε.

VII.

Homer, Iliad A. 1. to 10.

Write out these lines, with references to the Rules for all the words, except those that are regular : —

Μῆνιν ἄειδε, θεὰ, Πηληϊάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρὶ Ἀχαιοῖς ἄλγε' ἔθηκε,
πολλὰς δ' ἰφθίμους ψυχὰς Ἀϊδὶ προΐαψεν
ἡρώων, αὐτοὺς δὲ ἐλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε πᾶσι· Διὸς δὲ τελείετο βουλή,
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε, ἄναξ ἀνδρῶν, καὶ δῖος Ἀχιλλεύς.

Τίς τ' ἄρ σφῶε θεῶν ἔριδι ξυνέηκε μάχεσθαι;
Λητοῦς καὶ Διὸς υἱός· ὁ γὰρ βασιλῆϊ χολωθεὶς
νοῦον ἀνὰ στρατὸν ὥρσε κακὴν, ὀλέκοντο δὲ λαοί.

VIII.

Accent the following, and mark the rules : —

Ἀθρεῖ δὴ, ἣν δ' ἐγὼ, τίς ο τοιοῦτος ἰδίᾳ. ἡ πρῶτον
σκεπτεον, ὥσπερ τὴν πολιτεῖαν ἐσκεψάμεθα, τίνα
τρόπον γίγνεται; Ναι, εφη. Ἀρ' οὖν οὐχ ὧδε;
τοῦ φειδῶλου ἐκείνου καὶ ὀλιγαρχικοῦ γενοίτ' αν,
οἶμαι, υἱὸς ὑπο τῷ πατρὶ τεθραμμένος ἐν τοῖς ἐκείνου
ἡθεσιν; Τί γὰρ οὐ;

IX.

Oxytone words explained in the Rules : —

ἐνὶ, οὐχί, 7.	ὅς, καὶ, γάρ, 8.	οὐδὲ, κάγῳ, 53.
ὅστω, 14.	θεοὶ, θεοὺς, 16.	ἡχῶ, 14.
ἄνδρς, δορί, 19.	πατρὸς, πατρὶ, 19.	χειρὸς, χειρσί, 18.
ζυγὸν, ὦν, 23.	ἔξυς, 24.	γυναικὸς, 21.
-ικὸς, -οστὸς, 26.	ἐνὸς, ἐνὶ, 28.	-μὸς, -νὸς, -ρὸς, 26.
ἐπτά, ὀκτώ, ἑκα- τόν, 29.	ἐγὼ, σὺ, &c. 30.	δυσί, τρισί, 28.
τινὸς, τινά, 32.	ὀτιή, τοδί, 36.	ἡμῖν, ὑμῖν, 31.
τυπὼν, τυπεῖς, 41.	τυπεῖς, δεικνὺς, 41.	νυνὶ, οὐχί, 36.
εἰμί, φημί, 46. 60.	-δὸν, -τεῖ, -αστί, 48.	εἰπέ, εὐρέ, 46.
περὶ, ἀντί, 51.		ὀδᾶξ, 49.
		λοχαγὸς, 56.

State the rules relating to these words.

X.

Τύπτω, φιλέω, &c., are quite regular, except, —

τετυφέναι, 38.	φιλήσαι, 38.	τυπεῖν, 39.
τυπτουσῶν, 15.	τετυφῶς, 41.	τυπῶν, 41.
τυποῦ, 40.	τετυπέναι, 38.	τυπέσθαι, 39.
τετυπῶς, 41.	τυφῶ, 40.	τυπῶ, 40.
τετύφθαι, 38.	τυφθῆναι, 38.	τυπῆναι, 38.
τυφθεῖς, 41.	τυπεῖς, 41.	τετυμμένος, 42.
φιλοῦν, 43.	φιλήσον, 43.	πεφιλήσθαι, 38.

XI.

The rule of accenting the penultima or the last syllable, *with an acute if short, with a circumflex if long*, is used in such words as,

ικέται, στρατιῶται, 15.	λαμπάδος, χειμῶνος, 17.
χειρὸς, χειρῶν, 18.	ἀνδρὸς, ἀνδρῶν, 19.
ὀξέα, ὀξεῖα, 24.	ἐνί, μιᾷ, 28.
δυσί, δυοῖν, 28.	νομίσαι, φιλήσαι, 38.
τυπόντος, τυποῦσα, 41.	βαδίζον, πορεῦον, 43.

Explain these instances.

XII.

1. What are the chief irregularities in the accentuation of nouns?
2. What numerals are irregular?
3. What parts of verbs in *μι* are irregular?
4. When do Enclitics lose, when do they retain, their accents?
5. Classify the irregularities in *πῆτῆρ*, *άνῆρ*, and *γυνή*.
6. What classes of words are irregularly paroxytone, with the last syllable short?

XIII.

Distinguish the following: —

- | | |
|------------------------|------------------------------|
| 1. ἀρετῇ, ἀρετῆ | 2. καθαρὰς, καθαρᾶς |
| 3. λεῶν, λεῶ, λεῶν | 4. λεῶν, λεῶν, λεῶν |
| 5. φίλει, φιλεῖ | 6. ποιῆσαι, ποιῆσαι, ποιῆσαι |
| 7. βούλευσον, βουλευῶν | 8. κρίνεις, κρίνεις |
| 9. πεσούσα, πεσοῦσα | 10. τιμᾶς, τιμᾶς |
| 11. ἀγών, ἄγων | 12. ἀλλὰ, ἄλλα |
| 13. ἄρα, ἄρα, ἀρὰ, ἀρᾶ | 14. αὐτῇ, αὐτῇ, αὐτῇ |
| 15. βασιλεία, βασιλεία | 16. βίος, βίος |
| 17. βροτὸς, βρότος | 18. δημὸς, δῆμος |
| 19. διὰ, δία, Δία | 20. δῖος, Διὸς |

- | | |
|-------------------------|------------------------|
| 21. εἰμί, εἶμι | 22. εἰπὼν, εἶπον |
| 23. εἶς, εἶς, εἷς, εἶς | 24. ἐξιᾶσιν, ἐξίασιν |
| 25. ἦ, ἦ, ἦ, ῥ, ῥ, ῥ, ῥ | 26. θεᾶ, θεά, θεᾶ, θεά |
| 27. ἰδοῦ, ἰδοῦ | 28. κάλως, καλῶς |
| 29. τὸ κῆρ, ἡ κῆρ | 30. μόνη, μονή, μονῇ |
| 31. νόμος, νομὸς | 32. μυρίοι, μύριοι |
| 33. οἶ, οἶ, οἶ, οἶ | 34. οἶδε, οἶδε |
| 35. οἴκοι, οἴκοι | 36. ὁ ὄρος, τὸ ὄρος |
| 37. οὐ, οὐ, οὐ | 38. οὐκοῦν, οὕκουν |
| 39. οὔτοι, οὔτοι | 40. ποτὲ, πότε |
| 41. σῖγᾶ, σίγᾶ, σιγᾶ | 42. ταῦτά, ταῦτα |
| 43. ταύτῃ, ταύτῃ | 44. φῆς, φῆς |
| 45. ὁ φῶς, τὸ φῶς | 46. ᾧ, ᾧ, ᾧ |
| 47. ᾧμοι, ᾧμοι, ᾧμοι | 48. ᾧν, ᾧν, ᾧν |

END OF EXAMPLES.

**EXERCISE AND EXAMINATION
PAPERS**

ON

GREEK ACCENTUATION.

These papers are arranged in progressive order. The first six imply a knowledge of the *large-print* Rules marked at the head of the paper; the next six of *all* the rules specified. The last twelve are miscellaneous, and intended for those who have thoroughly mastered the whole Tract; they also contain questions on dialectic varieties of accent, and imply more knowledge of the subject, thought, practice, and observation of analogies than can be expected from those for whom the first twelve papers are intended.

EXERCISE AND EXAMINATION PAPERS.

I.

(*Rules 1. to 15.*)

1. Who first marked accents? when? why?
2. Describe the following words according to their accent:— 1. βέβηκε; 2. νέμων; 3. φρονεῖ; 4. φρονεῖτον; 5. οὐκ; 6. ἄν; 7. συγγενεῖς; 8. παιδὸς; 9. διώρισαν; 10. αὐλαξ; 11. Γύγεω; 12. μη-τρός.
3. What is the position of accents on, α. proper diphthongs; β. improper; γ. in diæresis?
4. Write down the atonics. Under what circumstances do they ever receive an accent?
5. What are the general rules of contractions?
6. To what rule is the opt. act. in αἰ and οἰ an *apparent* exception?
7. To what rule is the Attic εως, εων, εφ, &c., an exception? What other words are accented in the same way? Accent αγηρως.

8. Write down some monosyllables which are, α. acuted; β. circumflexed. Why is μῶν circumflexed?
9. Is length by position regarded in accentuation?
10. In properispomena, why is the *last* syllable necessarily *short*?
11. Accent the contracted and uncontracted forms of the pres. ind. and opt. of φιλέω, the pres. ind. of πλέω, the pres. part. sing. of τιμάω.
12. Accent: Μυῖᾶ, ἐμπεσουσα εἰς χυτραν κρεατος, ἐπεὶ ὑποκνιγεσθαι ἐμελλεν, εἶπε πρὸς αὐτήν· Ἀλλ' ἐγώ γε καὶ βεβρωκα καὶ πεπωκα, καὶ λελούμαι, καὶ ἀποθάνω, οὐδὲν μέλει μοι (enclitic).

II.

(*Rules 1. to 18.*)

1. Write out and accent στρατιώτης, κριτής, ὁδός, μουσα, θεός, and the plural of χώρα, all with the article prefixed.
2. What is the rule for the gen. and dat. of parisyllabic oxytones?
3. And of imparisyllabic?
4. What are the exceptions to these two rules?

5. Account for the accent of ἥρι, ὧτων, δέσποτα, δεσπόται.
 6. Give all the rules that affect the gen. plur.
 7. Write out χεῖρ, βασιλεὺς, πόλις, giving all the contracted and uncontracted forms of the two latter.
 8. Accent αἰδω, ηω, ηχω, ηχοι, κανουν, δυσερως, and the accus. plur. of χρυσεος, contracted and uncontracted.
 9. Distinguish: 1. φίλησαι, φιλήσαι, φιλήσαι; 2. θεᾶς, θεᾶς, θεᾶς; 3. δημόσια, δημοσία, δημοσία; 4. φίλει, φιλεῖ; 5. λεῶς, λεῶς; 6. λεῶ, λεῶ, λεῶ.
 10. What is a circumflex equivalent to?
 11. Translate into accented Greek, — *But the enemy when (ἐπεὶ) they began to run, no longer (οὐκέτι) stood [their ground], but one fled one way, and another another; but the Greeks encamped in the villages, having abundance of provisions.*
 12. Accent: Των ορνιθων βρυλομενων ποιησαι βασιλεα, ταως εαυτον ηξιου δια το καλλος χειροτονειν· αιρουμενων δε τουτον παντων, κολοις υπολαβων εφη· Αλλ' ει, σου βασιλευοντος, αετος ημας καταδιωκειν επιχειρησει, πως ημιν επαρκεσεις;
-

III.

(*Special Rules of Nouns, Adjectives and Pronouns.*
General Rules 1. to 14.)

1. What terminations of adjectives are oxytone?
2. Accent ὀξύς throughout.
3. Rule for the comparative and superlative.
4. What pronouns are not oxytone?
5. What forms of any pronouns are circumflexed?
6. Decline ἐγώ, σύ, οὐ, throughout.
7. Distinguish between τις indefinite and interrogative, and decline them throughout.
8. Distinguish: 1. καλῶ, καλῶ; 2. κάλων καλῶν; 3. τίμα, τιμᾶ; 4. αὕτη, αὐτή, αὐτῇ; 5. καθαρὰς, καθαράς; 6. ἡδεῖα, ἡδεῖα.
9. Accent throughout, πρᾶος, πρᾶεῖα, πρᾶον.
10. Decline πας throughout, giving the rules for every part of it.
11. Why can a circumflex be placed only on a long vowel or diphthong? Give instances to show that length by position is not regarded.
12. Accent: Χειμῶνος ὥρα, τῶν σιτῶν βραχεντῶν, οἱ μυρμηκεῖς ἐψυχον· τεττιξ δε λιμωττων ητει αυτοις τροφην· (oxyt.) οἱ δε μυρμηκεῖς εἶπον αὐτῷ· Δια τι το θερος ου συνηγες τροφην; ο δε εἶπεν, Ουκ ἐσχολαζον, ἀλλ' ἡδον μουσικῶς· οἱ δε γελασαντες εἶπον· Ἀλλ' εἰ θερους ὥραις ηυλεις, χειμῶνος ὀρχου.

IV.

Verbs. (Rules 37. to 43.)

1. Accent the contracted and uncontracted forms of inf. pres. act. and pass. of τιμαω, φιλεω, χρυσοω; also the pres. imper. pass., the opt. act. sing., and the dat. plur. of the pres. part. act. of the same verbs.
2. Why is φιλοῦν (neut.) circumflexed? Distinguish between βουλεῦσον and βούλευσον.
3. Decline ὦν, οὐσα, ὄν, and state the rule to which is an exception.
4. Accent the nom. sing. of *all* the participles of ἵστημι and δίδωμι; and give all the rules for their inflections.
5. Put into Greek and accent, —
 - α. *The men have been beaten.*
 - β. *The ships have been broken to pieces* (κατέ-αγα).
 - γ. *I must undertake* (ἐπιχειρητεον) *this business.*
 - δ. *You must write that, I must read this.*
 - ε. *What things ought we to do?*
6. What participles are irregular?
7. Show that the second aorist is an oxytone tense, accenting the syllable next after the root, in the three voices.

8. Distinguish : 1. ἀγών, ἄγων; 2. ἀλλά, ἄλλα; 3. κῆρ, κήρ; 4. κράτος, κρατός; 5. λαός, λαός; 6. μύριοι, μυριοί.
9. Give the rule for infinitives in ναι. What other infinitives follow the same rule?
10. What is meant by the *Doric* future? Is there anything like it in Attic?
11. How is aor. 2. subj. active distinguished from the passive?
12. Accent : Ἐκ τούτου δὲ ᾤχοντο ἐπὶ τὰς σκηνὰς (oxyt.), καὶ ἅμα ἀπιόντες διελεγόντο πρὸς ἀλλήλους, ὥς μνημονικός ἐστιν ὁ Κῦρος, ὅποσους συνετάττε, πῶς ὀνομαζὼν ἐνετελλετο. ὁ δὲ Κυρος ἐπιμελεῖα τούτου ἐποιεῖ· πανυ γὰρ αὐτῷ θαυμαστόν ἐδοκεῖ εἶναι, εἰ οἱ μὲν βαναυσοὶ ἴσασι τῆς ἑαυτοῦ τεχνῆς ἕκαστος τῶν ἐργαλείων τὰ ὀνόματα, οἷς χρῆται.

V.

Adverbs, Prepositions, Compounds, and Elision.

(Rules 47. to 59.)

1. What is *anastrophe*? Write down the prepositions to which it is, and to which it is not applicable.
2. Parse διὰ, δῖα, and Δία.

3. What prepositions have no accent? Is this always the case?
4. Account for the accents of *μηδε, μητε, ταλλα, μηκετι, οστις, ωσει*. Accent *καγω* and *κατα*. Why is *ι* subscribed in the latter and not in the former?
5. What effect has elision : *α.* on indeclinable words ; *β.* on declinable?
6. What adverbial endings are oxytone?
7. Write down numeral adverbs, *once, twice, &c. to ten times*.
8. Form adverbs from, 1. *οὔτος*; 2. *σοφὸς*; 3. *φίλος*; 4. *τεταγμένος*; 5. *ἀνίημι*; 6. *κρύπτω*; 7. *ἀναφαίνω*; 8. *α* and *μάχη*; 9. *α* and *μισθὸς*; 10. *ἐλληνίζω*; and write down any adverbs which are really cases of nouns.
9. Accent *Ἰθακην κατα κυδιανειραν, νηος ἐπὶ γλαφυρης, καλων περι πελταστων*.
10. How far is accent in nouns or verbs a guide to the quantity of the penultimate?
11. Compare the Latin, French, and English principles of accentuation. Give all the rules you know for the Latin accent.
12. Accent and give rules for all that are not regular : — *Ω δεσποτα και βασιλευ και ημετερε Ζευ, και συ Δημητρος θυγατερ, μη υπεριδητε δεησιν ερωτικην. Συ δε τινος δεη παρ' ημων ; η τις ων τυγχανεις ; Ειμι μεν Πρωτεσιλεως, ο Ιφικλου.*

VI.

Enclitics. (Rules 60, 61, 62.)

1. What derivatives of *προς* are oxytone?
2. Give the rules for interrogatives.
3. Write out the pres. ind. of *εἰμι* and *φημι*, marking the non-enclitic forms.
4. What pronominal forms are enclitic?
5. What effect has the affix *δε* upon the word to which it is joined?
6. Accent *τινες εἰσι; εἰσι τινες· ποθεν εστε; ποθεν εἰ; τι φης; ἐν σοὶ ἐστὶ τοῦτο πῶς. ἐγένοντο ποτε ἀνθρώπων τινῶν κύνες, οἱ κ.τ.λ.* What is the meaning of the abbreviation *κ.τ.λ.*?
7. When is *ἐστί* paroxytone?
8. Translate into accented Greek, *Whose son are you? Which is the road to London? How did this thing happen? Whence come ye? When was he born? You seem to have forgotten something.*
9. Decline *ὅστις*.
10. Decline *οἷος σὺ ἀνήρ*.
11. Distinguish: 1. *φῆς, φῆς*; 2. *ῶ, ῶ*; 3. *ᾧμοι, ᾧμοι, ᾧμοί*; 4. *ᾧν, ᾧν, ᾧν* (Ion.); 5. *ταύτη, ταύτῃ*; 6. *ῆ, ῆ, ῆ, ῆ, ῆ ῆ*; 7. *εἶς, εἶς, εἶς, εἶς*; 8. *ὅτι, ὅ τι*.

12. Accent: Ενθα δὴ οἱ βαρβαροὶ στραφέντες ἐφευγον, ἡ ἑκάστος ἐδυνατο· οἱ δὲ Ἕλληνες εἶχον τὸ ἀκρον. οἱ δὲ ἀμφὶ Τίσαφερνῃν ἀποτραπομένοι ἄλλην ὁδὸν ᾤχοντο· οἱ δὲ ἄλλοι καταδάντες εἰς τὸ πεδῖον ἐστρατοπέδευσαντο ἐν κωμῇ μεστῇ πολλῶν ἀγαθῶν.

VII.

(Rules 1 to 29.)

1. Has any word ever more than one accent? Accent
ὡς μὲν ταδ' οὐχ ὡδ' ἐστ' ἀριστα γέ.
2. Give all the instances in which the principle of accenting the penult, *with an acute if short, with a circumflex if long*, is used.
3. Decline Αἰδης, ναυς, κληῖς, throughout.
4. Write down the atonics. Which of them ever become dissyllabic?
5. What is the accentuation of κηρυξ, δῖωρυξ, αὐλαξ, φοινίξ, and συριγξ?
6. Greek for, 1. *good soldiers*; 2. *of just judges*; 3. *to great men*; 4. *sweetest little-trees*.
7. Decline εἰς; what change occurs in its compounds? Decline δυο and τρεῖς.
8. Give the rules for the other numerals.

9. What parts of *πας* and *μελας* are irregular ?
10. What are the rules for neuter nouns.
11. Decline *ανηρ*, *πατηρ*, *γυνη*.
12. Accent: Κοραξ νοσων εφη τη μητρι, Μητερ, ειχου τω θεω και μη θρηνει· η δ' υπολαβουσα εφη, Τις δε σε, ω τεκνον, των θεων ελεησει ; τινος γαρ κρεας υπο σου γε ουκ εκλαπη ;

Εγω γαρ, ω ανδρες δικασται, πολλους τε αλλους των Αθηναιων και τουτον ουκ ελανθανον κακως επιτροπευομενος, αλλ' ην καταφανης ευθυσ αδικουμενος· τοσαυται πραγματειαι και λογοι παρα τε τω αρχοντι και παρα τοις αλλοις εγιγοντο υπερ των εμων.

VIII.

(*Rules 1. to 46.*)

1. Decline *μητηρ*, *θυγατηρ*, *κυων*, and *δορυ*.
2. Give all rules for the vocative.
3. Accent *πεδιον*, *ποιμνιον*, *χρυσιον*, *οστεον*, *πλησιον*, *φρουριον*, and *δενδριον*.
4. What parts of *μεγας* and *πας* are irregular ?
5. Decline *συ*, and *ού*, and *τις* interrogative.
6. What paragogic additions do pronouns take ?
7. Decline the sing. of *εστηκως*, *εσταως*, and *εστως*.

8. What irregularities, apparent or real, occur in verbs in $\mu\iota$?
9. Write down all the oxytone imperatives. What effect has composition on their accent?
10. What is the effect of α privative in composition? Accent $\epsilon\kappa\omega\upsilon\upsilon$ and $\alpha\kappa\omega\upsilon\upsilon$, and account for the accent of the latter. Accent $\sigma\tau\alpha\theta\mu\eta\tau\omicron\varsigma$ and $\alpha\sigma\tau\alpha\theta\mu\eta\tau\omicron\varsigma$, $\pi\alpha\varsigma$ and $\alpha\pi\alpha\varsigma$, $\lambda\alpha\theta\upsilon$ and $\epsilon\pi\iota\lambda\alpha\theta\upsilon$.
11. Translate into Greek: *But crossing the Hellespont, he marched through the same nations as (οσπερ) the Persian with his vast host; and the same journey which occupied the Barbarian a year to make (ην ενιαυσιαν οδον ὁ β. ἐποίησατο), this Agesilaus finished in less than a month (μειον η εν μηνι).*
12. Accent, and give rules for all that are irregular :
- Λεγουσιν αι γυναικες,
 Ανακρεων, γερων ει
 λαβων εσοπτρον, αθρει
 κομας μεν ουκετ' ουσας,
 ψιλον δε σου μετωπον.
 εγω δε τας κομας μεν
 ειτ' εισιν, ειτ' απηλθον,
 ουκ οιδα · τουτο δ' οιδα,
 ως τῷ γεροντι μαλλον
 πρεπει τα τερπνα παιζειν,
 οσω πελας τα Μοιρης.

IX.

(Rules 1. to 59.)

1. Go through the tense *τιθείμην*.
2. Accent nom. and gen. sing. of the following participles: pres., fut., perf., 1 and 2 aor., of *βαίνω*, *ἵστημι*, *ἔρχομαι*, *γινώσκω*, *ὄλλυμι*.
3. Give aor. 1. inf. act. and perf. pass. of *καλεω*, *κηρυσσω*, *σημαινω*, *ελκυω*, *διδωμι*, and *τιτρωσκα*.
4. What is the effect of crasis on accent?
5. Account for the accent of *κατεσχον*, *παρηλθον*, *συνελθε*, *επισχες*, *ἄποδος* (Ion. for *ἄφοδος*), and *ἀπόδος*.
6. Rule for the compounds of *ἡγέομαι* and *ἔργον*. Give examples.
7. Rule for the compounds of *τικτω*, *κτεινω*, &c.
8. Distinguish: 1. *οἱ*, *οἱ*, *οἱ*; 2. *οἷδε*, *οἷδε*; 3. *σὺν*, *σῦν*; 4. *σχολή*, *σχολῇ*; 5. *ἄρα*, *ἄρα*, *ἄρὰ*, *ἄρᾶ*; 6. *βιὸς*, *βίος*; 7. *βροτὸς*, *βρότος*; 8. *δῖος*, *διός*.
9. Translate into Greek: *What must I do, O Jupiter? for I am come, as thou biddest me, with my axe well sharpened, to cut through, if necessary, even stones with one stroke.*
10. Decline sing. *εγω* and *εγωγε*. Which forms are enclitic? which must be used after an accented preposition?

11. Accent: 1. τετυφνυια; 2. δορι; 3. μιαν; 4. οντος; 5. ημας; 5. συγε; 7. ωντινων; 8. τιθειο. Give the rules.

12. Accent:

Σιγα, σιωπα, σιγα πας επτω λεως.
 αρ' αν παρ' υμων, ω ξενοι, μαθοιμ' οπου
 τα του τυραννου δωματ' εστιν Οιδιπου;
 στεγαι μεν αιδε, καυτος ενδον, ω ξενε·
 γυνη δε μητηρ ηδε των κεινου τεκνων.
 τι δ'; ουχ ο πρεσβυς Πολυβος εγκρατης ετι;
 ου δητ', επει νιν θανατος εν ταφοις εχει.
 πως ειπας; η τεθνηκε Πολυβος, ω γερον;
 ει μη λεγω ταληθες, αξιω θανειν.

X.

(Rules 1. to 62.)

1. What is the general rule for compounds? Illustrate it by examples.
2. Accent μηκετι, ουταν, ωσει, ωντινων, τοισδεσσι, τοισδε.
3. Accent μητροκτονος, as applicable to Orestes and one of Medea's children.
4. Why is κακουργος differently accented from ξυλουργος, and αθλοφορος from διαφορος?
5. What Ionic forms of pronouns are enclitic?

6. Write down the accus. of all the personal pronouns, stating which are enclitic and which not.
7. Mention any classes of words which are invariably oxytone.
8. Mention all the words, or classes of words, you know, which are paroxytone, with the last syllable *short*.
9. Or proparoxytone, with the last *long*.
10. Distinguish : 1. ἄττα, ᾗττα ; 2. κᾶν, κᾶν ; 3. ἐξίασι, ἐξιάσι ; 4. οὔκουν, οὐκοῦν ; 5. ἰδοῦ, ἰδοῦ ; 6. ὅμως, ὁμῶς ; 7. χίος, χῖος ; 8. ζῶν, ζῶν ; 9. πειθῶ, πείθω ; 10. οὔτοι, οὔτοι.
11. ἡ πολλὰ μοχθῶν, πολλὰ ἔχων ἐν δωμασι. Accent, and give all the rules.
12. Accent :
 Ουκουν γελῶς ἡδιστος εἰς ἐχθρους γελαν ;
 ουκουν, οταν δὴ μὴ σθενῶ, πεπαυσομαι.
 οτε ἐς τὰς Ἀθηνὰς ἦλθεν, εὐθύς
 ἀπηλλασσετο ἀπρακτος.
 οτε μὲν τοῦτο πινων, οτε δὲ ἐκεῖνο, πᾶσαν
 τὴν ἡμέραν διετέλεσεν.
 συ τοῦτο μουνὴ τῶνδε Καδμειῶν ὀρας ;
 ὀρῶσι χούτοι · σοὶ δ' ὑπὶλλουσι στομα.
 συ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς ;
 οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλαγχνοὺς σεβείν.
 ουκουν ὁμᾱιμος χῶ καταντίον θᾶνων ;
 ὁμᾱιμος ἐκ μίας τε καὶ ταύτου πατρός.

XI.

(Rules 1. to 66.)

1. What are the general rules of contractions?
2. What are the exceptions to them?
3. Account for the accent of ἀδελφίδους, τριηρων, οστω, ἰλεω, οἰκοι, ἀπλους, ευνω.
4. Accent these fem. genitives : αγαθων, μουσων, λειπομενων, λειφθεισων, χειρων, οδων, μητερων, μιας, νεως; and give all the rules.
5. Do the enclitic forms of φημι always throw back their accent?
6. What is the rule for enclitics after such forms as κῆρυξ?
7. Why is the last only of several successive enclitics without an accent? Do you know of any other principle of accentuation for successive enclitics?
8. Distinguish : 1. ὁ, ὄ; 2. ὡς, ὤς; 3. ποτὲ, πότε; 4. ἐν, ἔν; 5. ἐξαίρει, ἐξαιρεῖ; 6. ἐχθρά, ἔχθρα, ἔχθρα, ἐχθρᾶ; 7. ἦττων, ἡττῶν; 8. ἰὸν, ἶον; 9. μονή, μόνη; 10. νομὸς, νόμος; 11. οἴκοι, οἶκοι; 12. οὖν, οὐν.
9. What poetic particles are enclitic?
10. Accent : εἰ δ' οὕτω τοῦτ' ἐστίν, and τεκμαρ, τοῦτ' ἐστίν,

εν τη παλαια διαλεκτω, περας; and give the rules for all the words.

11. When do enclitics retain their accent?

12. Accent, and give rules for all the *pronouns* in it:

Οδ' εσθ' ο κλεινος σοι τυραννος, ω ξενη.
μη νυν (encl.) μ' ερη τα πλειον' αλλ' οσον ταχος
εκπλει σεαυτον ξυλλαβων εκ τηςδε γης.
τι φησιν, ω παι; τι μη κατα σκοτον ποτε
διεμπολα λογοισι προς σ' ο ναυδατης;
ουκ οιδα πω τι φησι· δει δ' αυτον λεγειν
ες φως ο λεξει, προς σε καμε τουσδε τε.
ω σπερμ' Αχιλλεως, μη με διαβαλης στρατω
λεγονθ' α μη δει· πολλ' εγω κεινων υπο
δρων αντιπασχω χρηστα γ' οί' ανηρ πενης.

XII.

(Rules 1. to 68.)

1. Accent καλος δε εστιν, καλος δ' εστιν, πραγμα εστιν, πραγμ' εστιν, ει δ' εστ' εκεινο.
2. When do σου, σοι, σε, οι, σφισι retain their accent?
3. What must be used instead of παρά μου?
4. When only are ου, οι, ε, accented?

5. After what words is *εστι* paroxytone?
6. What effect has antithesis on enclitic pronouns?
7. Account for the accent of *ακων, συνοδος, χαριεν, φιλουν, εστωτος, νυνι.*
8. What pronouns are regular?
9. What is the rule for the vocative of adjectives in *ων*?
10. Decline *κυων, βοῦς, ἀπλός, contracted, θριξ, οὔς, υἱός, υιεύς.*
11. What neuter nouns are irregular?
12. Accent:

Φίλοι τινές μοι εἰσι.

ἀνθρώπος τις μοι ποτε φησι.

Μαντι κακων, οὐκω ποτε μοι το κρηγυον ειπες.

ἀει τοι τα κακ' εἰσι φιλα φρεσι μαντευεσθαι ·

εσθλον δ' ουδε τι πω ειπες επος, ουδ' ετελεσσας.

Και δη μοι γερας αυτος αφαιρησεσθαι απειλεις,

ω επι πολλ' εμογησα, δοςαν δε μοι υιες Αχαιων.

ου μεν σοι ποτε ισον εχω γερας, οπποτ' Αχαιοι

Τρων εκπερσωσ' ευ ναιομενον πτολιεθρον.

Νημερτες μεν δη μοι υποσχεο, και κατανευσον,

η αποειπ' · επει ου τοι επι δεος · οφρ' ευ ειδω,

οσσον εγω μετα πασιν ατιμοτατη θεος ειμι.

Τις δ' αυ τοι, δολομητα, θεων συμφρασσατο βουλας;

αιει τοι φιλον εστιν, εμευ απο νοσφιν εοντα,

κρυπταδια φρονεοντα δικαζεμεν · ουδε τι πω μοι

προφρων τετληκας ειπειν επος, οττι νοησης.

XIII.

1. Who first marked accents? when? why?
2. Write out and accent *χώρα, πολίτης, ποιητής, θεός, πείρα*, and *νίκη*, all with the article prefixed.
3. What adjectival terminations are oxytone?
4. Accent the contracted and uncontracted forms of inf. pres. act. and pass. of *ὀράω, βοηθέω, πολεμώω*; also the pres. imperat. pass., the opt. act. sing., and the dat. plur. of the pres. act. part. of the same verbs.
5. Account for the accents of *οὐδε, ουτε, ταλλα, ουκετι, ουταν, ωσπερ*. Why is *ι* subscribed in *καῖτα*, and not in *καῖν*?
6. Write out the pres. ind. of *εἰμι* and *φημι*, marking the non-enclitic forms.
7. Decline *Αἰδης, ναυς, κληῖς*, throughout.
8. Give all the rules for the vocative.
9. Distinguish: 1. *οἱ, οἱ, οἱ*; 2. *οἶδε, οἷδε*; 3. *ἄρα, ἄρα, ἀρᾶ, ἀρά*; 4. *βιὸς, βίος*; 5. *βροτὸς, βρότος*; 6. *δία, δια, Δία*; 7. *εἶπε, εἶπε*; 8. *ιέναι, ιέναι*; 9. *ὠχρὸς, ὠχρος*; 10. *φορὸς, φόρος*; 11. *κρίνεις, κρινεῖς*; 12. *έν, ἔν*.
10. Decline *εγω* and *εγωγε* throughout. Which forms are enclitic? which must be used after an accented preposition?

11. Why is *κακουργος* differently accented from *ξυλουργος*, and *σακεσφορος* from *αδιαφορος*?
12. Accent: Π. Αλλα ποιησω ταυτα, και μοι αποκριναι, ω Σωκρατες · επειδη Γοργιας απορειν σοι δοκει περι της ρητορικης, συ αυτην τινα φης ειναι; Σ. αρα ερωτας ηντινα τεχνην φημι ειναι; Π. εγωγε. Σ. ουδεμια εμοιγε δοκει, ω Πωλε, ως γε προς σε ταληθη ειρησθαι. Π. αλλα τι σοι δοκει η ρητορικη ειναι; Σ. πραγμα ο φης συ ποιησαι τεχνην, εν τω συγγραμματι ο εγω εναγχος ανεγνων. Π. τι τουτο λεγεις; Σ. εμπειριαν εγωγε τινα. Π. εμπειρια αρα σοι δοκει η ρητορικη ειναι; Σ. εμοιγε ει μη τι συ αλλο λεγεις. Π. τινος εμπειρια; Σ. χαριτος τινος και ηδονης απεργασιας.

XIV.

1. What are the general rules of contractions, and the most remarkable exceptions to them?
2. Account for the accent of *ἤρι*, *ἄτων*, *δέσποτα*, *δεσπότης*, *ικέτις*.
3. Decline *εγω*, *συ*, *συγε*, and *ού*, throughout, marking the enclitic forms.
4. Why is the neut. part. *φιλοῦν* circumflexed? Distinguish between *ποιῆσον* and *ποίησον*.

5. What effect has elision,
 - α. on indeclinable words?
 - β. on declinable?
6. When is *εστι* paroxytone?
7. Write down the atonics. Do they ever become dissyllabic?
8. Accent *πεδιον, ποιμνιον, αντιον, οστεον, πλησιον, φρουριον*.
9. Accent the singular of *πολὺς, χρύσεος, σαφής, ἐχθρός*.
10. What is the general rule for compounds? Illustrate it by examples.
11. Accent *ουκετι, ουκουν, ουταν, ωσει, ωντινων, τοις, τοισι, τοισδεσσι, τοισιδε*.
12. Accent as it is, and put the Attic forms in brackets, after the Ionic: — *Οι δε Βαβυλωνιοι ορεοντες ανδρα των εν Περσησι δοκιμωτατον ρινος τε και ωτων εστερημενον, μαστιξι τε και αιματι αναπεφυρμενον, παγχυ ελπισαντες λεγειν μιν αληθεα και σφι ηκειν συμμαχον, επιτραπεσθαι ετοιμοι εσαν των εδεετω σφεων· εδεετο δε στρατιης, ο δε επει τε αυτων τουτο παρελαβε, εποιεε ταπερ τῷ Δαρειῷ συνεθηκατο.*
Φρυγων δε εχονται Καππαδοκαι τους ημεις Συριοιους καλεομεν· τουτοισι δε προσουροι Κιλικες, κατηκοντες επι θαλασσαν τηνδε, εν τη ηδε Κυπρος νησος κεεται.

Κως ων δη ταυτα οια τε εστι γενεσθαι και κως ες σε τι τουτων ανηκει των πρηγματων το κυρος εχειν, νυν

ερχομαι φρασων. ημεων των στρατηγων εοντων δεκα
 διχα γινονται αι γνωμαι, των μεν κελευοντων, των δε
 συμβαλεειν.

Give the rules for those words which are in
 spaced printing.

XV.

1. In properispomena why is the *last* syllable necessarily *short*?
2. Distinguish: 1. ποιησαι, ποιήσαι, ποιῆσαι; 2. θεας, θεᾶς, θεάς; 3. δίκαια, δικαία, δικαίᾱ; 4. καλεῖ, κάλει; 5. λεῶ, λεῶν, λεῷ; 6. καθαρὰς, καθαρᾶς; 7. κᾶτα, κατά; 8. ὠμὸς, ὠμος; 9. ποτὲ, πότε; 10. πονηρὸς, πόνηρος; 11. στένων, στενῶν; 12. ἥδὲ, ἥδε.
3. Decline πας ανηρ, πασα μητηρ, παν πεδιον throughout.
4. Accent the nom. and gen. sing. of all the participles of ἵστημι and δίδωμι, and give the rules for their inflections.
5. Decline ὅστις and ὥκύς.
6. Accent η in seven different ways, and parse them.
7. What is the accentuation of φοιनिξ, διωρυξ, αυλαξ, κηρυξ, and συριγξ?
8. What paragogic additions do pronouns take?

9. Accent: 1. τετυφῦια; 2. δορατι, δουρι, δορει, δορι; 3. μια, μιας, μιᾶ, μιαν; 4. ἰων, ἰουσα, ἰον; 5. ὦν, ὄντος, οὔσι; 6. τιθεῖο; 7. χαριεις, χαριεσσα, χαριεν; 8. εὐδαιμων, εὐδαιμον; and give the rules.
10. Decline ἀπλόος and περίπλοος in their contracted and uncontracted forms throughout.
11. What two principles are observable in the declension of nouns and verbs? Illustrate your answer by examples.
12. Accent and put into Attic:

Καρτα δὴ ἀπιστα Ξερξῇ ἐφαίνετο τὰ λεγόμενα εἶναι καὶ δευτέρα ἐπειρωτὰ ὄντινα τροπὸν τοσούτοι εἶντες τῇ ἐωυτοῦ στρατῇ μαχεσονται. ὁ δὲ εἶπε· ὦ βασιλεῦ, ἐμοὶ χρασθαι ὡς ἀνδρὶ ψευστῇ, ἢ μὴ ταῦτα τοι ταυτῇ ἐκβῇ τῇ ἐγὼ λέγω.

Δεσποτὰ, οὐκ οἶκος ἐστὶ Ἀθηναίους ἐργασαμένους πολλὰ ἤδη κακὰ Περσας μὴ οὐ δοῦναι δίκας τῶν ἐποιήσαν. ἀλλὰ τὸ μὲν νῦν ταῦτα πρῆσσοις ταπερ ἐν χερσὶ εἷεις, ἵνα λόγος τε σὲ εἴῃ πρὸς ἀνθρώπων ἀγαθός, καὶ τὶς φυλασσεται ἐπὶ γῆν τὴν σὴν στρατευσθαι.

ὦ Δημαρῆτε, νῦν μοὶ σὲ ἡδὺ ἐστὶ ἐπειρεσθαι τὰ θελω. σὺ εἰς Ἕλληνα τε καὶ ὡς ἐγὼ πυνθανομαι σεῦ τε καὶ τῶν ἄλλων Ἑλλήνων τῶν ἐμοὶ ἐς λόγους ἀπικνεόμενων, πόλοις οὐτ' ἐλαχίστης οὐτ' ἀσθενεστάτης.

Τῇ δὲ οὐτε τὶς ἐφυλάσσε οὐτ' ἂν ἡλπίσε μὴ κοτε τὶς κατὰ ταῦτα ἀναβῇ ἀνθρώπων, ταυτῇ ἀνεβῆσαν τινες κατὰ τὸ ἱρὸν τῆς Κεκροπὸς θυγατρὸς Ἀγλαυροῦ.

XVI.

1. Describe the following words according to their accent: πλεῖν, στραφέντες, ἦτοι, εἶκον, μάλιστα, τε, ποταμόν, πόλεμον, οἱ πολέμιοι δοκοῦντες.
2. What is the rule for the gen. and dat. of parisyllabic oxytones?
3. Accent εὐρύς throughout.
4. Put into Greek and accent:
 - α. *Eundum est tibi.*
 - β. *Concupiscenda est virtus.*
 - γ. *Incumbendum est operi.*
 - δ. *Exercenda est benevolentia.*
 - ε. *Pacem concupiscere debent homines.*
5. What adverbial endings are paroxytone?
6. Prove by examples that the accent of compounds is regulated by the latter of the two words making the compound.
7. Decline εἰς; what change of accent occurs in its compounds? Decline δύο, τρεις, ἀμφω.
8. What irregularities, apparent or real, occur in verbs in μι?
9. What parts of barytone verbs are oxytone or perispomena?
10. Accent μητροπολις in two ways, and give the rule which it illustrates.

11. Account for the accent of *κεκτηνο, ἀδελφιδου, τριηρων, οστεα, πλω, ιλεω, οικoi, απλους, ευνοι.*
12. Accent :

Π. ουκουν καλον σοι δοκει η ρητορικη ειναι, χαριζεσθαι οιον τ' ειναι ανθρωποις; Σ. τι δ', ω Πωλε; πεπυσαι ηδη παρ' εμου ο τι φημι αυτην ειναι, ωστε το μετα τουτο ερωτας ει ου καλη μοι δοκει ειναι; Π. ου γαρ πεπυσμαι οτι εμπειριαν τινα αυτην φης ειναι; Σ. βουλει ουν επειδη τιμας το χαριζεσθαι, σμικρον τι μοι χαριζεσθαι; Π. εγωγε. Σ. ερου νυν με, οψοποια ειτις μοι δοκει τεχνη ειναι. Π. ερωτω δη, τις τεχνη οψοποια; Σ. ουδεμια, ω Πωλε. Π. αλλα τι, φαθι. Σ. φημι δη, εμπειρια τις. Π. τις, φαθι. Σ. φημι δη, χαριτος και ηδονης απεργασιας, ω Πωλε.

XVII.

1. To what rule is the Attic *εως, εων, εφ, &c.*, an exception? What other words are accented in the same way? Accent and account for *αγηρωσ.*
2. Give all the rules that affect the gen. plur.
3. Distinguish between *τις* interrogative and indefinite, and decline the latter throughout.
4. What participles are irregular?
5. Write down the cardinal and ordinal adjectives and adverbs from *one* to *ten*.

6. Decline οιος συ ανηρ.
7. What parts of πας and μεγας are irregular?
8. Write down the oxytone imperatives. What effect has composition on their accent?
9. What Ionic forms of pronouns are enclitic?
10. Accent these fem. genitives: αγαθων, μουσων, λειπομενων, λειφθειςων, χειρων, μητερων, οδων, δικαιων, νεων, μιας, and give all the rules.
11. Distinguish: 1. ἄττα, ᾗττα; 2. κᾶν, κᾶν; 3. ἐξιάσι, ἐξίασι; 4. οὔκουν, οὐκοῦν; 5. ἰδοῦ, ἰδρῦ; 6. ὅμῳς, ὁμῳς; 7. ὅπως, ὁπως; 8. ζῶν, ζῶν; 9. Ξάνθος, ξανθός; 10. οὔτοι, οὔτοι; 11. φῆς, φῆς; 12. Χῖος, Χίος.

12. Accent:

Μητερ εμη, τα μεν οπλα θεος πορεν, οἱ ἐπεικες
 εργ' εμεν αθανατων, μηδε βροτον ανδρα τελεσσαι.
 νυν δ' ητοι μεν εγω θωρηξομαι, αλλα μαλ' αινας
 δειδω, μη μοι τοφρα Μενoitιου αλκιμον υιον
 μυiai, καδδυσαι κατα χαλκοτυπους ωτειλας,
 ευλας εγγεινωνται, αεικεσσωσι τε νεκρον.
 εκ δ' αιων πεφатаι · κατα δε χροα παντα σαπηη.

Ενθα κε λευγαλεως νηων απο και κλισιαων
 Τρωες εχωρησαν προτι Ιλιον ηνεμοεσσαν,
 ει μη Πουλυδαμας θρασυν Εκτορα ειπε παραστας.

Αυτο δ' αγων, λαοι δε θοας επι νηας εκαστοι
 εσκιδαντ' ιεναι · τοι μεν δορποιο μεδοντο
 υπνου τε γλυκερου ταρπημεναι · αυταρ Αχιλλευσ
 κλαιε, φιλου εταρου μεμνημενος.

XVIII.

1. Accent the contracted and uncontracted forms of the pres. ind. and opt. of τιμάω, the pres. ind. of πλέω, the pres. part. sing. act. of χρυσόω.
2. What is a circumflex equivalent to?
3. Show that the second aorist is an *oxytone* tense, accenting the syllable next after the root, in all the voices.
4. Distinguish: 1. ἀλλὰ, ἄλλα; 2. μύριοι, μυρίοι; 3. νέων, νεῶν; 4. φῶς, φῶς; 5. ποιὸς, ποῖος; 6. πῖων, πίων; 7. πειθῶ, πείθω; 8. παιδιὰ, παιδία, παιδιᾶ.
5. What adverbs are really cases of nouns?
6. Decline ἀγαθὸς πατήρ, μεγάλη βοῦς, ἴλεως ἀνὴρ.
7. What numeral adjectives are irregular?
8. What effect has α privative in composition? Accent εκων, αεκων, ακων, πας, απας.
9. ἡ πολλὰ μοχθῶν, πολλὰ ἐχων ἐν δωμασι: accent and give all the rules.
10. Write down the accusative of all the personal pronouns, stating which are enclitic.
11. Mention any classes of words which are invariably oxytone.
12. Accent, and put into Attic:

Κρινεῖν οὐκ ἐπεικε θεῖα ἐργα βροτοῖσι·
παντα γὰρ ἱερά ταῦτα καὶ ἀδεα· σὺν δὲ ἐκατὶ

ἔξερω, Κλεοδάμε, το μοι πέλεν ἀδίων ἁλλων.
 οὐκ ἐθέλω θῆρος ἡμεν, ἐπεὶ τοκά μ' ἄλιος ὀπτή,
 οὐκ ἐθέλω φθινοπαῶρον, ἐπεὶ νόσον ὠρία τικτεῖ.
 οὐλον χεῖμα φέρειν, νιφετον κρυμούς τε φοβούμαι.
 εἰαρ ἐμοὶ τριποθατον ὀλῶ λυκαθάντι παρείη,
 ἀνικά μῆτε κρυός, μῆθ' ἄλιος ἀμμε βαρυνεῖ.
 εἰαρι πάντα κυεῖ, παντ' εἰαρος ἀδεα βλαστει,
 χα νυξ ἀνθρωποῖσιν ἴσα, καὶ ὁμοῖος αἰώς.

Ἀρχετέ Σικελικαὶ τῷ πένθεος, ἀρχετέ Μοῖσαι.
 πασα, Βίων, θρήνει σε κλυτὴ πόλις, ἀστὲα πάντα.
 αἰ αἰ ται μαλαχαὶ μὲν ἀπὸν κατὰ καπὸν ὀλῶνται,
 ἦ τα χλωρὰ σελίνα, το τ' εὐθαλὲς οὐλὸν ἀνήθον,
 ὑστερον αὖ ζῶντι, καὶ εἰς ἔτος ἄλλο φυόντι·
 ἀμμες δ' οἱ μεγάλοι καὶ καρτεροὶ ἡ σοφοὶ ἄνδρες,
 ὀπποτε πρώτα θανώμες, ἀνακοοὶ ἐν χθονὶ κοιλά.
 εὐδομέες εὐ μάλα μακρὸν ἀτερμονα νῆγρετον ὑπνόν.

XIX.

1. What is the position of accents on, α. proper diphthongs; β. improper; γ. in diæresis?
2. What is the rule for the increasing vowel of imparisyllabic oxytones?
3. What is the rule for the comparative and superlative? Give instances from oxytone, paroxytone, and proparoxytone adjectives.

4. Give the rules for the infinitives in *ναι*. What other infinitives follow the same rule?

5. Accent :

Τρωων παρα μεγαθυμων.
 ιερης απο Τροιης.
 νηος επι γλαφυρης.
 γλαφυρης επι νηος.

6. Decline ουδεις οστις ου.

7. What oxytone nouns are regular in the vocative?

8. Decline the singular of ἐστηκως, ἐσταως, and ἐστως.

9. Mention all the words, or classes of words, you know, which are paroxytone with the last syllable *short*:

10. Or proparoxytone with the last *long*.

11. What are the exceptions to the general rules for contractions?

12. Accent :

αλλ' Ηρακληος γαρ ανικητου γενος εστε
 θαρσειτ', ουπω Ζευς αυχενα λοξον εχει.
 μηδ' ανδρων πληθυν δειμαινετε, μηδε φοβεισθε,
 ιθυς δ' εις προμαχους ασπιδ' ανηρ εχετω,
 εχθραν μεν ψυχην θεμενος, θανατου δε μελαινας
 κηρας ομως αυγαις ηελιοιο φιλας.
 ιστε γαρ ως Αρεως πολυδακρυου εργ' αριδηλα,
 ευ δ' οργην εδαητ' αργαλεου πολεμοι·
 ουδεις αν ποτε ταυτα λεγων ανυσειεν εκαστα,
 οσο' ην αισχρα παθη, γιγνεται ανδρι κακα.

αργαλεον γαρ οπισθε μεταφρενον εστι δαΐζειν
 ανδρος φευγοντος δηϊω εν πολεμω·
 αισχρον δ' εστι νεκυς κατακειμενος εν κονιησι
 νωτον οπισθ' αιχμη δουρος εληλαμενος.

XX.

1. Write down some monosyllables which are, α. acuted; β. circumflexed. Why is μων circumflexed?
2. Write out μὴν, νομεὺς, τάξις, giving all the contracted and uncontracted forms of the two latter.
3. Distinguish: 1. καλῶ, καλῶ, κάλω, κάλω, καλῶ; 2. καλῶν, κάλων, κάλων; 3. κάλως, κάλως, καλῶς; 4. πῆδα, πηδᾶ; 5. αὐτη, αὐτῇ, αὐτή, αὐτή; 6. ταχεῖα, ταχεῖα, ταχεῖα; 7. ἔσβη, ἔσβῃ; 8. πάθη, πάθη.
4. What is meant by the Doric future? Is there anything like it in Attic?
5. How far is accent in nouns and verbs a guide to the quantity of the penultima?
6. What adverbial terminations are oxytone?
7. What are the rules for neuter nouns?
8. Decline μητηρ and κυων throughout, and αιδως and ηχω in the singular.

9. Do the enclitic forms of *φημι* *always* throw back the accent?
10. When do *σου, σοι, σε, οι, σφισι* retain their accent?
11. Account for the accent of *ακων, εξοδος, αποδος, χαριεν, φιλουν, ἐστωτος, νυνι*.
12. Accent:

ΕΥ. *παι, παι. ΠΕ. τι λεγεις, ουτος; τον εποπα παι καλεις; ουκ αντι του παιδος σ' εχρην εποποι καλειν;*

ΕΥ. *εποποι. ποιησεις τοι με κοπτειν αυθις αυ; εποποι. ΤΡΟ. τινες ουτοι; τις ο βρων τον δεσποτην;*

ΕΥ. *Απολλον αποτροπαιε, του χασυηματος.*

ΤΡΟ. *οιμοι ταλας, ορνιθωθηρα τουττωι.*

ΕΥ. *ουτως τι δεινον ουδε καλλιον λεγειν;*

ΤΡΟ. *απολεισθον. ΕΥ. αλλ' ουκ εσμεν ανθρωπω. ΤΡΟ. τι δαι;*

ΕΥ. *υποδεδιως εγωγε, Λιδυκον ορνεον.*

ΤΡΟ. *ουδεν λεγεις. ΕΥ. και μη ερου τα προς ποδων.*

ΤΡΟ. *οδι δε δη τις εστιν ορνις; ουκ ερεις;*

ΠΕ. *επικεχοδως εγωγε Φασιανικος.*

ΕΥ. *αταρ συ τι θηριον ποτ' ει προς των θεων;*

ΤΡΟ. *ορνις εγωγε δουλος. ΕΥ. ηττηθεις τινος αλεκτρονους; ΤΡΟ. ουκ, αλλ' οτε περ ο δεσποτης εποψ εγενετο, τοτε γενεσθαι μ' ηυξατο ορνιν, ιν' ακολουθον διακονον τ' εχη.*

XXI.

1. What are the exceptions to the rule for the increasing vowel of imparisyllabic oxytones?
2. Why must the vowel on which a circumflex occurs necessarily be long?
3. How is the aor. 2. subj. active distinguished from the passive?
4. What is *anastrophe*? Write down the prepositions to which it is, and to which it is not, applicable.
5. "The English read Greek with the Latin accent." Prove this assertion by giving the rules for the accent of words of more than two syllables in Latin.
6. Give all the instances in which the principle of accenting the penult. *with an acute, if short, with a circumflex if long*, is used.
7. Decline *ταχῆια τριηρης* throughout.
8. Write down the nom. sing. of *all* the participles of ἵστημι, βαίνω, γινώσκω, φημι, and ἔχω.
9. What are the rules for enclitics after such words as κῆρυξ, and for successive enclitics?
10. Distinguish: 1. ὁ, ὅ; 2. ὡς, ὤς; 3. οἱ, οἶ, οἷ; 4. ἴων, ἰών; 5. οὐ, οὔ, οὔ; 6. οὔν, ὅν; 7. ᾧν, ᾧν, ᾧν; 8. σὺν, σῦν; 9. καὶν, καὶν; 10. εἰς, εἰς, εἰς, εἰς; 11. κῆρ, κήρ; 12. φῶς, φῶς.

11. What poetic particles are enclitic ?
12. Accent the following pieces of Doric :

οὐδεν ποττον ἐρωτα πεφυκὴ φαρμακον αλλο,
 Νικια, οὐτ' ἐγχριστον, ἐμιν δοκει, οὐτ' ἐπιπαστον
 ἡ ται Πιερίδες· κουφον δε τι τουτο και αδυ
 γινετ' ἐπ' ἀνθρωποις· ευρην δ' ου ραδιον εστι.
 γινωσκεν δ' οιμαι τυ καλως, ιατρον εοντα,
 και ταις εννεα δη πεφιλαμενον εξοχα Μοισαις.—

ω λευκα Γαλατεια τι τον φιλεοντ' αποβαλλη ;
 λευκοτερα πακτας ποτιδειν, απαλωτερα αρνος,
 μοσχω γαυροτερα, φιαρωτερα ομφαλος ωμας·
 φοιτης δ' αυθ' ουτως, οκκα γλυκυς υπνος εχη με,
 οιχη δ' ευθυς ιυισ', οκκα γλυκυς υπνος ανη με,
 φευγεις δ' ωσπερ οῖς πολιον λυκον αβοησασα.
 παυσασθαι δ' εσιδων τυ και υστερον ουδε τι πω νυν
 εκ τηνω δυναμαι· τιν δ' ου μελει, ου μα Δι' ουδεν.

XXII.

1. Write down the atonics. Under what circumstances do they ever receive an accent ?
2. What are the exceptions to the rule for parasyllabic oxytones ?
3. What pronouns are oxytone ?
4. Distinguish : 1. διὰ, δῖα, Δία ; 2. εἰκὼν, εἴκων ; 3. ἀγοραῖος, ἀγόραιος ; 4. πονηρὸς, πόνηρος ; 5. ἀγχοῦ,

ἄγχου; 6. αἶνος, αἰνός; 7. ἀνά, ἄνα; 8. βασιλεία, βασιλεία; 9. ἔρωτα, ἐρώτα, ἐρωτᾶ; 10. οἶος, οἶος, οἶος. And accent ημενος, ειμενος, ασμενος, φθιμενος, τιθειμενος, τιθειμενος.

5. What derivatives of *πος* are enclitic?
6. Has any word ever more than one accent?
7. Decline *μακρα ναυς* as it would be in Herodotus.
8. What is the effect of crasis upon accent?
9. What variations of accent are there in the *Ionic* dialect?
10. When do enclitics retain their accent?
11. Decline *θρίξ, υἱός, υἱεύς, υἷς, οὖς, βοῦς, κύων, πούς*.
12. Accent:

I. εκσταθι τᾷδε κρανεια βροτοκτονε, μηδ' ετι λυγρον
χαλκεον αμφ' ονυχᾳ σταζε φονον δαϊων.
αλλ' ανα μαρμαρεον δομον αμενα αιπων Αθαναῶς
αγγελλ' ανορεαν Κρητος Εχεκρατιδα.

II. φαινεται μοι κηνος ισος θεοισιν
εμμεν ανηρ, οττις εναντιος τοι
ισδανει, και πλασιον αδυ φωνοι-
σας επακουει
και γελασας ιμεροεν, το μοι 'μαν
καρδιαν εν σταθεσιν επτοασεν·
ως τε γαρ Ειδω, βροχῃως με φωνας
ουδεν ετ' ικει.

III. το γαρ ενθεν κυμα κυλινδεται,
το δ' ενθεν αμμες δ' αν το μεσον

ναῖ φορημεθα συν μελαινα,
 χειμωνι μοχθευντες μεγαλα καλων·
 παρ μεν γαρ αντλος ιστοπεδαν εχει,
 λαιφος δε παν ζαδηλον ηδη,
 και λακιδες μεγαλαι κατ' αυτο.

XXIII.

1. Show that length by *position* is not regarded in accentuation.
2. Accent αἰδω, ηχοι, ηχω, κανουν, δυσερως, αδελφιδους, and the nom. plur. of αργυρεος, contracted and uncontracted.
3. Accent throughout πρᾶος νομεύς, πραεῖα γυνή, πρᾶον ζῶον.
4. What prepositions are atonic? Is this always the case?
5. Give the rules for enclitics becoming interrogative.
6. What effect has the affix δε on the preceding word?
7. Decline θυγάτηρ and πολίτης, with the article prefixed.
8. Go through the tense, τιθείμην.

9. What do you mean by *barytone* verbs? What verbs are not *barytone*?
10. Are there any variations of accent in the *Doric* dialect?
11. Give all the rules for the accentuation of *εστι*.
12. Accent, and then write down the Attic forms where different from the text :

Αυταρ επει Τιτανας απ' ουρανου εξελασε Ζευς,
 οπλοτατον τεκε παιδα Τυφωεα Γαια πελωρη,
 Ταρταρου εν φιλοτητι, δια χρυσην Αφροδιτην.
 ου χειρες μεν εσιν επ' ισχυι εργματ' εχουσαι,
 και ποδες ακαματοι κρατερου θεου· εκ δε οι ωμων
 ην εκατον κεφαλαι οφιος, δεινοιο δρακοντος,
 γλωσσησι δνοφερησι λελειχμοτες· εκ δε οι οσων
 δεσπεσιης κεφαλησιν υπ' οφρυσι πυρ αμαρυσσε·
 πασεων δ' εκ κεφαλεων πυρ καιετο δερκομενοιο.

Ευμορφον γαρ ταν ελευθεραν αδεσθαι τω αυτας
 ανδρι, αλλ' ου τοις πλησιον. εχοις δ' αν επι τας οψιος
 ερυθημα μεν σημειον αιδους, αντι φυκεος. ου γαρ ες ταν
 τας εσθατος πολυτελεια φιλοκαλειν δει ταν γλιχομεναν
 τας σωφροσυνας, αλλ' εις ταν οικονομιαν του οικου·
 αρεσκειν δε τω αυτας ανδρι επιτελεας ποιουσαν τας
 εκεινω θελησιας· αι γαρ τω ανδρος θελησεις νομος
 οφειλει αγραφος ειναι κοσμια γυναικι, ποθ' ον χρη βιων
 αυταν.

XXIV.

1. Are there any variations of accent in the *Epic* and *Æolic* dialects?
2. What effect has antithesis on the enclitic pronouns?
3. What is the rule for the vocative of adjectives in *ων*?
4. What neuter nouns are irregular?
5. Accent the nom. sing. of all the participles of *τύπτω*, *ἐρῆμόω*, *ἵστημι*, *ἵημι*, *εἶμι*, and *εἶμί*.
6. Write down all the rules that affect the dative plural of nouns and participles.
7. Decline *υς*; *οστέον*, *οστουν*, in both forms; *γαια*; *πορφυρεος*, *πορφυρους*, in both forms; *τοσοσδε*, *γονυ*, and *ειδως*, in the singular.
8. Show, by examples, the change made in common nouns when they become proper names.
9. What are the Attic and *Æolic* forms of *σοφος*, *βωμος*, *οξύς*, *δυμος*, *ασπις*; and the Attic and Ionic forms of *ομοιος*, *γελοιος*, *ερημος*, *ετοιμος*?
10. Give examples of the different accentuation of
 - a. Nom. and dat. of oxytone nouns in *ῆ* or *ᾶ* of the 2nd declension (Wordsworth).
 - b. Gen. sing. and accus. plur. of the same.
 - c. Gen. and dat. sing. of oxytone nouns of the Attic declension in *ῶς*?

- d. Dat. sing. and nom. dual of oxytone nouns of the 3rd declension (Wordsworth).
- e. Acc. sing. and gen. plur. of oxytone nouns of the Attic decl. in *ως*.
- f. Fem. sing. and neut. plur. of properispomena or proparoxytone adjectives in *ος*.
- g. Acc. plur. of nouns in *α*, and 2d sing. pres. ind. of verbs in *άω*?

11. Accent :

οικονδε, οικαδε, ουρανονδε, Πυθωδε, ερεβοσδε, Ελευ-
 σιναδε, Μεγαραδε, δομονδε, Αθηναζε, Πλαταιαζε, χαι-
 μαζε, τοσοσδε, τηλικισδε, τοισιδε, τοισδεσσι, αρχηθεν,
 θυραθεν, οικοθεν, αυτοθι, οικoi, οποι, πεζη, δωρεαν,
 αντικρυς, αντικρυ, απαξ, ατρεμα, ευθυς, μηδαμα,
 χωρις, νεωστι, ενταυθα, ενθαδε, πανταχη, Θηβησι.

12. Accent :

ω γερον, ου νυ τι σοι γε μελει κακον· οιον εθ' ευδεις
 ανδρασιν εν δηϊοισιν, επει σ' ειασεν Αχιλλευς.
 και νυν μεν φιλον υιον ελυσας, πολλα δ' εδωκας.
 σειο δε κε ζωου και τρις τοσα δοιεν αποινα
 παιδες τοι μετοπισθε λελειμμενοι, αικ' Αγαμεμνων
 γνοιη σ' Ατρειδης, γνωωσι δε παντες Αχαιοι.

Οψιδε, Τρωες και Τρωαδες, Εκτορ' ιοντες,
 ειποτε και ζωντι μαχης εκ νοστησαντι
 χαιρετ'· επει μεγα χαρμα πολει τ' ην, παντι τε δημω.
 Ως οιγ' αμφιεπον ταφον Εκτορος ιππιδαμοιο.

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